Boost 'Prosperity Week' Oct. 5—11! Plan How NOW!

Paramount Stands For Prosperity!

Publix Opinion

The Official Voice of Publix

Midweek Radio Hour Starts Tuesday!

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of August 22nd, 1930 — No. 50

UPWARD TREND IN BUSINESS!

COAST PLEDGES AID!

STUDIO, STARS IN PROSPERITY WORK

Full co-operation in the Paramount Publix Prosperity Week campaign for October 5-11 has been pledged by Arch Reeve and his staff in charge of West Coast Studio publicity and advertising. All studio facilities and stars have volunteered for service, and will be mobilized next week to fit into plans being made.

Read what Mr. Dembow says in col. 5, Page 1, of this issue.

Characterizing the campaign as

(*Continued on Page Three*)

Name Writers To Plug Big Coin Week

Seeking to lend added stimulus to public interest in talking pictures during the month of September, to reach a grand climax during Paramount Publix "Prosperity Week," Oct. 5 to 11, William K. Hollander, Director of Advertising and Publicity for Publix Balaban and Katz, has hit upon a scheme which cannot help but produce the desired results.

Hollander has addressed a letter to all producing companies, asking them to designate one of the most nationally known and qualified members of their writing staff to prepare articles on talking pictures generally and the coming releases of that specific company in particular. These articles are to be accompanied by stills from the various pictures treated. The weight of these "name" writers, a number of whom are engaged by every producing company, will insure the publication of these stories in every newspaper and also a sustained reader interest. Theatre managers will 'plant' the stories locally.

FEET FIRST!

So comprehensive and detailed are the contributions received for the "Feet First" prize contest, that the judges have not yet selected the winning campaigns. Announcement and publication of the winners and their efforts will be printed in an early issue of Publix Opinion. Look for it!

COHEN SURVEYS SOUND NEWS IN EUROPE

Accompanying Mr. Sam Katz when the Bremen sailed for Europe on August 1st was Emanuel Cohen, editor of Paramount Sound News, who went abroad to make a thorough inspection of the entire foreign news service.

After extensive study of the sound news reel situation in Great Britain, Mr. Cohen will proceed to Paris, where the general European headquarters of Paramount Sound News are located. It is expected that his high-speed itinerary will include inspection of sound news units in Berlin and Rome.

Mr. Cohen's return to New York

(*Continued on Page Two*)

BOOKS DELAY 2nd QUARTER AWARDS

Exercising the utmost patience and diligence, according to announcement from Mr. Chatkin's office, a score of accountants are gradually working through the maze of figures on which are based the prize awards for the Second Quarter Contest, and will soon be ready to announce the winners.

"In our effort to be fair," Mr. Chatkin stated, "we have been painstakingly careful to make no mistakes. The problem confronting the accountants is tremendous. They are working at the greatest speed commensurate with accuracy, but the men in the field must be patient. Results will be published the moment they are known."

Chief cause for the delay is that books for the month of June have not been closed by the Accounting Department. Added to that is the necessity for collating figures from the five district accounting offices in the field.

Since the contest was based on net profit, part of the huge task

(*Continued on Page Two*)

FORCING PUBLICITY INTO PRESS DECLARED ILLEGAL

A recent announcement by the Postmaster General citing the possibility of a 2 year prison sentence and a $10,000 fine which might easily be imposed upon inept, or reckless persons who are concerned with introducing advertising matter into public prints, should be of keen interest to every reader of Publix Opinion. Particularly is this so in the case of theatre managers and advertising managers.

With this in mind, Your Editor presents in this issue the statement from the post office department, together with opinions in the matter from Austin Keough, Director of Publix legal department, A. M. Botsford, general Director of Advertising and Publicity for Publix, and Charles E. McCarthy, General Director

(*Continued on Page Two*)

"Anybody's Woman" Held for 2nd Week

So great was the popular demand for "Anybody's Woman," that it is being held for a second week at the New York Paramount. The first week the picture played to an enormous increase over the previous weeks receipts.

Similiar results are reported wherever picture is being shown, making this one of the big box-office bets of the month.

TIME NOW RIPE FOR PUBLIX TO PROFIT IN FALL ACTIVITY

With business generally commencing its upward turn, aided by cooler weather and strong attractions, preparation for Paramount Publix Prosperity Week for October 5-11, has added impetus to a national movement that is winning praise for the company everywhere.

Already we are getting reports of new box office records from all over the country. Chicago, Detroit, Brooklyn, New York City, and all of the big towns reacted instantly and vigorously to the break in hot weather.

"The Babson Statistical Organization, which predicted the stock market crash of last year, and also predicted the subsequent depression, is authority for the statement that the real depression period ended about May 30. About that time Mr. Katz told you that it had disappeared, if you will recall his statement in Publix Opinion of that period," declared Sam Dembow, Jr., today to a group of Publix executives.

"According to the Babson organization, the condition of "savings deposit hoarding" has commenced to loosen up, and unemployment is disappearing in proportion to the resumption of manufacturing and construction work. The State of Iowa, which is ag-

Read the items for Oct. 5-11 in col. 1, Page one, Make your plans and send them to Mr. Botsford now.

(*Continued on Page Three*)

OFFICIAL NAME

Change of the company name to Paramount Publix Corporation has affected the official designation of Publix theatres, according to A. M. Botsford. Showmen who have listened to the weekly broadcast recently no doubt have noticed that the announcer, John Carlile, refers to them as "Paramount Publix Theatres."

In conversation, speeches and written stories the phrase "Paramount Publix Theatres" is the official designation. "Publix Theatres" will continue to be used for signs, insignia, ad cuts, labels and art purposes.

UNITY IS SOUGHT IN PRODUCTION REALIGNMENT

Recognizing the latest methods of corporate structure and applying them to the motion picture industry and its growing requirements for executive co-ordination, Jesse L. Lasky, vice-president in charge of production for the Paramount Publix Corporation, today announced that the world wide production activities of this company have been closely knit by a realignment of executive duties.

Walter F. Wanger, who will continue as general manager of the production department, has been directly charged with the responsibility of co-ordinating activities of the company's various studios. While his headquarters will be at the corporation's home offices in New York City, he will spend more of his time in various plants of the company, executing inter-studio co-ordination.

B. P. Schulberg, at present general manager of West Coast production, has been appointed managing director of production for

(*Continued on Page Two*)

SHOCKERS

A number of pictures which have played some of our houses in recent weeks, have proved themselves box-office shockers of the first degree. If you have not yet played the pictures in question, but have them booked, prepare to boost grosses to the top. With adequate planning, these prize nuggets will make up for weak spots in the past. This list is certified by box-office returns! It follows:

COMMON CLAY
MANSLAUGHTER
ANIMAL CRACKERS
DIVORCEE
BLUSHING BRIDES
BIG HOUSE
LET US BE GAY
DAWN PATROL
ANYBODY'S WOMAN
GARBO'S 'ROMANCE'

BOUND VOLUMES NOW AT WAREHOUSES

Word comes from L. L. Edwards of the Home Office Advertising Department that all bound volumes of Publix Opinion are now at the warehouses. They are being distributed from there to the individual theatres. Although every effort is being made to get copies out, if you haven't as yet received yours, WRITE TO YOUR NEAREST WAREHOUSE FOR IT!

STEPS TAKEN TO CURB PRESS COERCION

ADVERTISING AS NEWS VIOLATES POSTAL LAW

(*Continued from Page One*)

of Advertising and Publicity for Paramount Publix.

The matter has to do with possible threats on the part of advertisers to remove paid advertising from publications which refuse to print as news, matter which in the opinion of the advertiser should be printed free as news. Since such publications invariably circulate under the second-class postal privilege, such coercive measures come within the authority of federal prosecutors, under a law passed in 1909. This law is now being enforced at the instigation of the newspaper publishers who seek protection against such "merchandisers" and "press-agents" who use coercion.

Publix Opinion, editorially and in display ads, and news items, has frequently warned against such unethical tactics. We have told you to impress newspaper publishers with the importance of theatre NEWS as a circulation builder, but never to coerce them into printing it. Get out your two bound volumes and read, for additional instruction, issues of: May 14, 1928 (editorial); March 30, '29, page 9; April 27, '29, page 11; Nov. 22, '29, page 10; Feb. 7, '30, page 10; Feb. 14, '30, page 8; March 28, '30, page 5; May 23, '30, page 9; June 13, '30, page 11.

Frequent Warnings

Newspaper "fakes" also fall within the scope of this law, which furnishes additional weight to Publix Opinion's full-page blast of August 3, 1929, warning that "Publix Wants No Fakes."

"While the present enforcement situation of the 1909 law was not brought about by theatrical advertisers, nevertheless, it behooves everyone to be especially alert at this time," declares Mr. Botsford. "The actual offenders, in every case, were small advertising agencies, and non-theatrical advertisers. However, the odium of the old carnival type of show business still lingers, and present day ethical show business might easily be unjustly victimized at this time unless everyone exercises due caution.

"There is only one basis upon which Publix wishes its personnel to represent the company in the newspapers. That basis is truth. First we want our paid advertising to be truthfully stated, and fairly purchased. Beyond that, no obligation exists. When there are matters concerning the operation of the theatre or elements of its public program that might be honest news, it is to be submitted by the Publix employee as such—but only submitted, and not forced into print against the will of editors and publishers.

News Only

"We take the attitude that unless a matter is really news, it should not be printed because it not only fails to help the theatre, but it destroys reader confidence in the publication we pay to support, with paid ads, in the hope of winning patrons from among those who read the publication with confidence.

"There is a vast amount of local news interest in every theatre," continued Mr. Botsford. "Editors generally agree to that, as witness the experience B. V. Sturdivant reported in Publix Opinion two weeks ago, wherein all of the Indianapolis dailies voluntarily tripled the theatre news-space in order to oppose the invasion of fan magazines and big out-of-town daily newspapers. However, under no circumstance may anyone connected with Publix use force or coercion. If that is ever attempted, the person who does it may consider that his action transpired after automatic acceptance of his resignation."

In discussing the attitude of the Postmaster General, an opinion from Austin Keough requested by Publix Opinon, is as follows:

"The post office department has stated the case clearly, and properly, and in a manner that leaves no room for doubt," says Mr. Keough.

Community Good Will

"In addition to the foregoing statement of company policy, as outlined by Mr. Botsford, in which I completely concur, I want to again call attention to the fact that not only are we anxious to alays remain within the strict letter of the law, but also within the strict bounds of every policy that will keep securely for us the good will of every community and its guiding influences, particularly such influences as newspapers. In Paramount Publix there can be no conceivable company authorization for an act of one of its employees that either violates a law or violates our policy of earning and maintaining public good will in every community."

"The record of Paramount before the public, through its relations with newspapers and magazines, has always been clean, and it will remain so," declares Charles E. McCarthy. "The men who form and execute the advertising, publicity, promotion and all public relations on behalf of Paramount Publix, are experienced, ethical experts in their business. Paramount Publix believes that in upholding the independence and freedom of the press, it is serving its own interests in the best possible manner. This company has pioneered that policy in its public relations, and the motion picture industry generally has adhered to it for years."

Post Office Statement

The following is the statement of the Post Office Department, as isued by Frederick A. Tilton, Third Assistant Postmaster General.

"It has come to the attention of the Department that publicity articles are being offered by some advertising concerns to publishers for insertion as reading matter in copies of their publications mailed at the second-class pound rates of postage. The requests accompanying such publicity articles give the publisher to understand that, if he does not comply with the request to insert the publicity matter in his publication, he may not expect display advertising.

"On the other hand, if he publishes the publicity matter as reading matter, he may expect to be favored with display advertising.

"Matter inserted in a publication under the conditions above mentioned clearly comes within the purview of the act of August 24, 1912, embodied in the postal laws and regulations, and must be plainly marked with the printed word 'Advertisement' in each copy, and is likewies chargeable with the zone rates of postage prescribed for the advertising portion of publications.

"Failure of a publisher to so mark matter coming within the provisions of the act mentioned is made punishable by a fine of not less than $50 nor more than $500.

"The requests also imply that the advertiser expects the publisher to insert publicity matter as straight editorial or reading matter without marking it with the printed word 'Advertisement' as required by law.

"If the publisher should comply with such requests under the conditions referred to and should insert the matter in his publication without plainly marking it with the word 'Advertisement', thus with-holding from the postal service the fact that the matter is advertising within the meaning of the law and thus lead to deprive the Government of its just revenue, the action might constitute a conspiracy within the contemplation of the act of March 4, 1909, embodied in the postal laws and regulations. Either partner to a conspiracy under this act would be subject to a penalty of $10,000 or imprisonment for not more than two years, or both."

"This statement is not to be interpreted as preventing publishers from printing legitimate news which at the same time is publicity," Mr. Keough states. "It merely prevents advertisers from forcing editors to publish publicity matter which is really advertising disguised as news. It effectively stops coercive methods, and places all publicity on a basis of strict news merit in the eyes of the newspaper.

"Such campaigns as that carried on by B. V. Sturdivant of Indianapolis, and reprinted in Publix Opinion two weeks ago," said Mr. Botsford, "are entirely within the letter of the law, and consist of a sane, sensible and logical attempt, in this case successful, to convince publishers of the reader-interest and circulation-building value of motion picture news.

"In my opinion, a clear statement on the futility and illegality of such methods, such as that issued by the Post Office Department, is just what is needed as an incentive to managers everywhere to pursue the logical course followed and urged by the Home Office Advertising Department since the inception of Publix.

"Theatre news published by newspapers convinced of the reader interest of motion picture new, is valuable to us. Space reluctantly and grudgingly given, or obtained by trickery is worthless to us and rightfully should be outlawed."

4 MARX BREAK CHICAGO RECORD

As Publix Opinion goes to press, word comes from Mr. Max Balaban that "Animal Crackers" has rolled up the greatest gross in the first three days of its run ever attained by any picture playing at the McVicker's Theatre, Chicago. This tops the mark set by the former big money record holder at that Theatre, "The Singing Fool."

Members of the theatre staff say they never witnessed such an hysterical pandemonium of laughter as swept over the audience during the showing of the picture. The word of mouth spread like wildfire until it seemed that all roads in Chicago led to the McVickers.

SUB EDITORS!

Chorus girls from the Publix unit playing the Paramount theatre in Toledo became editors and reporters for the Toledo Blade one day recently. The stunt was engineered by William Exton of the publicity department and the newspaper printed two photographs and a feature story in return.

COHEN IN EUROPE FOR SOUND NEWS

(*Continued from Page One*)

with the results of his foreign survey is awaited by home office officials with keenest interest, as it is expected that even greater efficiency of the Paramount Sound News foreign service, as well as development of far-reaching expansion plans, will result from his tour.

DIFFICULT TASK FACES CONTEST AUDITORS

(*Continued from Page One*)

consists of checking all expense accounts to make sure expenditures during this period have been listed as of this period and no other.

An unusually large number of managerial and district changes during the Second Quarter served to complicate figures still more. Credits of each manager had to be carried along from one house to another. Where theatres were changed from one district to another, the resulting readjustment was still greater.

"In many cases," explained Mr. Chatkin, "the difficulties were increased by the failure of managers to promptly forward outstanding bills, or to charge the correct accounts. This negligence is now holding us all up."

Difficulty of the task may be realized with the knowledge that 900 theatres were involved in the contest, that 42 separate items appeared on all accounts, that there were from 28 to 30 individual entries per theatre per week for 13 weeks, and that there were hundreds of changes during the period.

Reapportionment Made In Southern Districts

District of W. P. Richardson, in R. J. O'Donnell's division, has been broken up and apportioned between three other districts of the division. Richardson is no longer with the organization.

Monroe, La., is added to A. R. Cunningham's district; Natchez, Miss., to C. W. Greenblatt's district; Meridian and Hattiesburg, Miss., to Ricardo Montiel's district.

PRODUCING UNITS KNIT IN CHANGE

(*Continued from Page One*)

Paramount, and will assume active charge of production at the company's various studios.

Harry M. Goetz, assistant-treasurer of the corporation, is announced as comptroller of the production department as the final step in affecting a cohesion of all Paramount production activities and management.

ELDER OFFERS TIP TO AVOID CONFUSION

To avoid confusion resulting from arrival of material from storehouses prior to receipt of B and C copies of purchase orders, J. H. Elder, head of the maintenance department, suggests that managers make use of their file copies of the requisition.

The B and C copies of purchase orders are held at the storehouse until the vendor's invoice is received. The correct price then is inserted and both copies are mailed simultaneously to the theatre. They frequently arrive after the material itself has been received.

In order that the theatre managers may have a complete record of the receipt of each item requested, it is Elder's suggestion that they use their file copy of the requisition to show the purchase order number, stores invoice number and date when material is received.

This will enable the manager to enter necessary information on the B and C copies of the purchase order and to return the C copy promptly to the storehouse, if the material is received, and send B copy to accounting department.

Bamberger Puts Over an Eight Page Section

An eight-page newspaper section featured the campaign of Manager H. C. Bamberger on "Anybody's War" at the Kentucky Theatre, Lexington. Nearly five full pages were occupied by cooperative merchants' ads, and many stories on the picture.

Gag was the device of Moran & Mack dialogue in each ad, extolling the respective merchants. Each ad also carried cuts of the blackface pair, and mention of theatre and playdates.

RADIO SALUTE!

Don't forget the radio salute to the Paramount theatre in Denver, opening on August 29. Following is the text of the announcement prepared by Floyd Bell of the Metropolitan theatre in Boston for use in regular radio programs there:

"The Publix Metropolitan theatre of Boston at this time pauses for a moment in its regular program to broadcast its greetings and felicitations to the new Paramount theatre in Denver, Colorado, opening August 29, the finest and most up to the minute theatre in the Great Golden West. The Ace House of New England reaches hands across the continent to extend its good wishes to the Denver Paramount and its congratulations to the theatre goers of the Mile High City."

FALL ACTIVITY PROFITABLE FOR PUBLIX

(*Continued from Page One*)

rictultural, with little or no manufacturing, proved to be the prosperity leader for the nation in July."

Figures Are Proof

To get an idea as to correctness of the Babson figures and analysis, Publix Opinion has checked over box office reports for July, and found that Des Moines reported much better for July 1930 than in 1929. Davenport reported the same. Marshalltown, Council Bluffs, Cedar Rapids, Missouri Valley and Sioux City maintained a prosperous pace. Publix operates theatres in ten Iowa cities, principally the largest ones. Council Bluffs, Newton, and Marshalltown, which are among the smallest Iowa towns, were the weakest on the Publix list.

"This information is of great importance just now, to Publix showmen," Mr. Dembow declared. "We all know the value of quick action at the psychological moment. Fortunately for Publix, we have most excellent entertainment to offer in our theatres at this time, which fact will help the returning prosperity movement for us. About the time that the plans for Paramount Publix Prosperity week actually get under way, we fully believe that October 5-11 will have every chance to fulfil the most optimistic hopes.

Conditions Favorable

"Generally speaking, business at the box offices has fallen short of expectations since last winter. Fortunately, Paramount Publix has been in a splendid position to withstand the seige. Now that conditions are again favorable, we must lose no time, nor spare any effort in regaining our usual winning pace. We have the attractions and the theatres, and the organizational policies that are the best in the industry. If anyone has been discouraged or timid in making the most of these factors, it now behooves him to change his attitude."

$500 MUSIC SALES

Installation of a new specially-designed music booth in the Michigan theatre, Detroit, increased average sales from about $50 a week to about $140 a week.

During the week ending August 7, music sales at this theatre grossed $501.15, a net profit of about $200. This was due to the personal appearance of Helen Kane, who stimulated demand for certain numbers by singing them on the stage.

BLUE BOOK AIDS SHOWMEN ON 'SHORTS'

Newest aid to the showmen who are concentrating on deriving the maximum of benefit from the great shorts which Paramount has scheduled for release during the coming season is the Paramount Publix Blue Book of Shorts, compiled by the Paramount Advertising Department under direction of Russell Holman.

The Blue Book, which is of the durable, leather-bound, loose-leaf type, contains a presentation of our 1930-31 line-up of shorts, a detailed description of each short scheduled for release from August 1st to November 1st, 1930, and a summary of all shorts produced by Paramount to date.

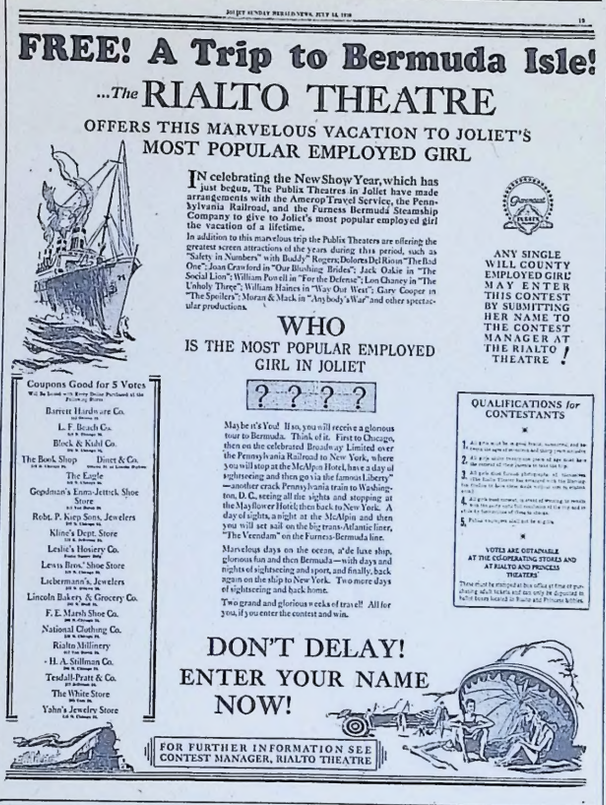
As subsequent release schedules are compiled, sheets containing descriptions will be furnished to holders of the book for insertion as received, keeping it always completed and up to date.

A list of the members of the theatre department to receive the Blue Books has been furnished by A. M. Botsford to Holman, who requests that receipt of the books be acknowledged to him at the home office. Supply is limited, and must be extended as far as possible, as the book is not only an invaluable aid to merchandisers but an expensive piece of advertising material.

Paul S. White has assumed the management of the Riviera, Anderson, Ind., replacing Carlos Massey, resigned.

THIS IS RESOURCEFULNESS!

Here is an example of the ingenuity referred to in Mr. Katz' recent demand for resourcefulness in overcoming opposition and handicaps throughout the circuit. The only newspaper in Joliet, Illinois, refused to tie-up with the "most popular employed girl contest." This did not stop the Publix showmen. They sold the idea to twenty-one merchants, with the result shown below. Neither the prize trip nor the full page ad cost the theatre a cent! And with twenty-one merchants interested, the newspaper devoted plenty of additional free space to the contest. If you want this tie-up contact, write to Madeline Woods, 175 N. State St., Chicago. She can tell you where to get the prizes.


FREE! A Trip to Bermuda Isle!
...The RIALTO THEATRE
OFFERS THIS MARVELOUS VACATION TO JOLIET'S MOST POPULAR EMPLOYED GIRL
IN celebrating the New Show Year, which has just begun, The Publix Theatres in Joliet have made arrangements with the AmeroqTravel Service, the Pennsylvania Railroad, and the Furness Bermuda Steamship Company to give to Joliet's most popular employed girl the vacation of a lifetime.
In addition to this marvelous trip the Publix Theaters are offering the greatest screen attractions of the years during this period, such as "Safety in Numbers" with Buddy" Rogers; Dolores Del Rioin "The Bad One"; Joan Crawford in "Our Blushing Brides"; Jack Oakie in "The Social Lion"; William Powell in "For the Defense"; Lon Chaney in "The Unholy Three"; William Haines in "Way Out West"; Gary Cooper in "The Spoilers"; Moran & Mack in "Any body's War" and other spectacular productions.
ANY SINGLE WILL COUNTY EMPLOYED GIRL MAY ENTER THIS CONTEST BY SUBMITTING HER NAME TO THE CONTEST MANAGER AT THE RIALTO THEATRE !
WHO
IS THE MOST POPULAR EMPLOYED GIRL IN JOLIET
? ? ? ?
Maybe it's You! If so, you will receive a glorious tour to Bermuda. Think of it. First to Chicago then on the celebrated Broadway Limited over the Pennsylvania Railroad to New York, where you will stop at the McAlpin Hotel, have a day of sightseeing and then go via the famous Liberty" —another crack Pennsylvania train to Washington, D. C., seeing all the sights and stopping at the Mayflower Hotel; then back to New York. A day of sights, a night at the McAlpin and then you will set sail on the big trans-Atlantic liner, "The Veendam" on the Furness-Bermuda line.
Marvelous days on the ocean, a'de luxe ship, glorious fun and then Bermuda—with days and nights of sightseeing and sport, and finally, back again on the ship to New York. Two more days of sightseeing and back home.
Two grand and glorious weeks of travel! All for you, if you enter the contest and win.
QUALIFICATIONS for CONTESTANTS
VOTES ARE OBTAINABLE AT THE CO-OPERATING STORES AND AT RIALTO AND PRINCESS THEATRES
Coupons Good for 5 Votes
Barrett Hardware Co.
L. F. Bloch Co.
Block & Kuhl Co.
The Book Shop
Dietz & Co.
The Eagle
Goodman's Entre-Jettick Shoe Store
Robt. P. Kiep Sons, Jewelers
Kline's Dept. Store
Leslie's Hosiery Co.
Lewis Bros. Shoe Store
Luebermann's, Jewelers
Lincoln Bakery & Grocery Co.
F. E. Marsh Shoe Co.
National Clothing Co.
Rialto Millinery
H. A. Stillman Co.
Tisdall-Pratt & Co.
The White Store
Yahn's Jewelry Store
DON'T DELAY!
ENTER YOUR NAME NOW!
FOR FURTHER INFORMATION SEE CONTEST MANAGER, RIALTO THEATRE

THEATRES CLOSE

Luna Theatre, Kankakee, Ill., the Grand, Blue Island, and La-Salle, in La Salle, Ill., all in J. J. Rubens' division, closed on August 3rd.

HOT SPOT-NEWS HELPS SELL ATTRACTION

One test of genuine showmanship is the ability to tie up an attraction with hot spot-news. Newton Brunson, manager of the Yuma theatre in Yuma, Arizona, demonstrated this faculty recently in connection with a 12-year-old "cactus sitter."

Lawrence Peters perched for 115 hours and 47 minutes on top of a prize Saguaro cactus near Yuma. Decision of his parents finally forced him to abandon his sitting stunt, but Manager Brunson was ready for him. He induced Lawrence to appear at his theatre and tell of his experience in "the most uncomfortable chair in America."

Then Brunson rushed the printer for a flock of heralds, bearing a picture of the youth on his perch and the following message from the "sitter" himself: "So many people have asked me why I came down from the Cactus! The real reason was that my "refueling crew" told me that Bill Haines was coming to the Yuma theatre in "Way Out West," and I decided that I didn't want to be the only one in Yuma to miss that picture!"

ROTARY HONORS

In line with the Publix policy of managers identifying themselves with civic affairs, Harry W. Rice, manager of the Saenger theatre in Meridian, Miss., has been active in the Rotary club, recently completing a term as president.

HOBBIES DRESS UP LOBBY!

A hobby contest, recently conducted by the Eastman theatre in Rochester in conjunction with the Times-Union, was so successful that the original time limit was extended, according to District Advertising Manager Harry L. Royster. Collections representing various hobbies were borrowed for display in the theatre lobby, and prizes were awarded for the most interesting ones. A collection of forty beer steins from all corners of the globe is shown at the top of the layout below. At the left is a case of hand written manuscripts, dating back to the year 1260. At the right is a group of century old firearms, and in the center is the first prize, a silver trophy. A display of fifty various kinds of minerals, won first place. The owner of the manuscripts was awarded second prize, a six months' guest ticket to the theatre.

REEVE OFFERS 'PROSPERITY' AMMUNITION

(*Continued from Page One*)

one of the "greatest undertakings in the realm of national institutional exploitation," and bound to "be of inestimable value to Paramount Publix," Mr. Reeve presented a score of suggestions which are now being considered by Home Office executives.

Whether adopted or not as national steps in the campaign, the ideas contain valuable aids for individual theatre managers during the week. They are grouped as follows.

Efforts will be made to get representation and announcements on all national broadcasts emanating from the West Coast. The New York office will endeavor to obtain prosperity announcements on programs on the chains of the Columbia system and the N.B.C. The argument that prosperity will be of advantage to all business will be used.

Locally, the coast publicity department will try to plant some popular star with the California Melodies Hour broadcast over the Columbia chain between 7:30 and 8 Wednesday evening, thus securing Prosperity Week announcements. The broadcasts of October 1st and 8th are considered the most timely for the purpose.

In addition, every local radio station will be contacted and sold on the idea that prosperity means a good deal to them. On the strength of this a series of half hour programs will be promoted on the various stations, with company stars and musicians used to furnish the entertainment.

Promoting special radio broadcasts from local stations is one step that should be adopted in every Publix city. Use the slant, "As radio station XYZ's contribution to the gospel of Prosperity, we present, etc."

Theme Songs

The power of music in establishing psychological moods for the crowd is well known. If no prosperity song is written for the week, local managers might do well to play "Happy Days Are Here Again" and "Cheer Up, Good Times Are Coming" whenever supplying music in connection with the campaign.

Photographs

Stars bearing banners and printed signs relating to prosperity will serve as models for posters and photographs. The idea that thrift is intelligent spending will be stressed.

Newspapers

Paramount Publix Prosperity Week offers unlimited possibilities for newspaper sections and stories. Each paper in each city ought to be good for some such section.

Story possibilities are unlimited. Each city should get a proclamation from its mayor. Each state should get one from its governor. A series of financial stories would be grabbed up by those papers which have been making an issue of prosperity. Good prosperity stories, making mention of Paramount Prosperity should be planted without any difficulty.

Main Titles

It is suggested that a silent piece of film precede all main titles of pictures to be released during prosperity week. Copy would be "As its contribution to Paramount Publix Prosperity Week, Paramount Presents, etc." This matter is now under advisement.

UNITS OPEN IN L. A.

Stage show units, produced on the Coast, will open at the Los Angeles Paramount on Thursday, August 28th. San Francisco Paramount will open new shows on Friday instead of Thursday, beginning September 5th, to accommodate routing of the units.

QUICK BALLYHOO EFFECTIVE FOR STAR

Confronted with an unexpected booking of a personal appearance of Richard Barthelmess, in conjunction with the showing of "Dawn Patrol" at the California Theatre, San Francisco, Manager Robert Hicks and Publicity Director George Fisher virtually assured a box-office stampede by preparing an effective exploitation campaign for the occasion, even though given one day's notice. Automobile parades, official welcomes, interviews, street banners, radio announcements and a newspaper luncheon were all climaxed by a sky-writing stunt in the campaign arranged by these two resourceful showmen.

Varied Exploitation

Ten Chrysler automobiles, bearing banners and carrying a bevy of chorus girls from the Paramount, (neighboring Publix house) met Barthelmess at station, where chorines presented the star with flowers. Cars and flowers at no cost to theatre. The entourage, led by Barthelmess and the Paramount's master of ceremonies and escorted by a detail of motorcycle policemen, sirens sounding, paraded to city hall where an official welcome was extended to the celebrated visitor.

Interviews with all local papers stressed the fact that it was Barthelmess's first personal appearance and greatest picture. A news luncheon was arranged with the co-operation of leading hotel, for society and drama editors of the papers.

Free Radio Plugs

Special motion pictures of the arrival were taken and shown on the opening night, performed in Hollywood style. Announcements on two radio stations, at no cost to theatre, told of personal appearance of star. Barthelmess also entertained on Columbia broadcasting program. The climactic stroke was the startling appearance of "Welcome Richard Barthelmess" outlined in the sky. Expenditure to theatre for this stunt was cost of special smoke used by the airplane.

Theatre Joins Drive to Keep Kids Off Street

Tying in with a campaign of the city of Boston to keep children off the streets, Manager A. E. Fowler, Jr., and Publicity Director J. S. Saef of the Uptown, Boston, entertained 500 pupils from the City's Summer Vacation School at a showing of "The Dawn Patrol." Kids were from the airplane manual training classes of the school.

Real value of the stunt lay in the fact that Saef succeeded in planting a generous photo of the crowd of children in the Boston Record, with the caption plugging the theatre's activity in the campaign, and telling about "Dawn Patrol" and how much the kids enjoyed it, as well. Marked increase in paid juvenile patronage was noticed after publication of the picture and story, showing that many parents had seen it.

HORSES, ETC.

Parade of all sorts and descriptions of horses ballyhooed "Way Out West," new William Haines picture, for Manager J. H. McKoy of the Olympia, Miami. Parade was led by the Junior Chamber of Commerce Drum and Bugle Corps, and riders were boys in Western costumes.

SCOUTS HELP

Eighty troops of Boy Scouts in Birmingham, Ala., boosted business on "With Byrd at the South Pole" for Manager D. W. Merritt of the Strand. Merritt offered a portrait of Byrd to the troop with the best attendance record on seeing the picture—at regular admission prices!

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY
General Director Short Subject Department

METRO

"DOCTORS ORDERS," Boy-Friend Series, (21 min.) **Story:** This one has the boy-friends pretending they are hurt in a fake auto smash-up in order to be carried into their girls' house. One of the boys pretends to be a doctor and the scheme succeeds until the girls' uncle comes home. From then on the boy alternates between being a doctor and then a nurse with a hard time keeping in character.

Criticism: The material is handled nicely and depends upon situations rather than gags for its laughs. Boy-friend idea is fresh and novel and should be good pleaser.

Booking-Routining: Can be used with practically any feature, except possibly a farce comedy. Suggest it be used in program where youth is needed. Spot immediately preceding feature. Other shorts should include novelties or musical personalities.

Exploitation: This is the first of a series of eight of these comedies. Handle them similar to the way you have handled the "our-gang" series. Plug their youth, freshness, speed and pep in any copy used. Suggest a line in the ads and a card in the lobby as during the season, if you have the series, they'll probably build up to be a box-office help.

"COLLEGE HOUNDS." All Dog Series, (16 min.) **Story:** This is the second of these "all barkie" comedies. As the title suggests the dogs are pictured as students. Story begins just before the football game between "Airedale" and "Spitz." The star player of "Airedale" is seduced by the college belle who is in league with the villain. But the star rallies at the third quarter, rushes to the game and is just in time to make the necessary touchdown to win for good old "Airedale." The game is pictured and is cleverly done. Miniature grand-stands on the sidelines are filled with hundreds of dogs and dressed appropriately. Some of them give a very humorous appearance. All of the dogs speak, of course.

Criticism: No expense has been spared in the production of this one. Some good laughs and as novelty sure fire. However, do not consider it as effective as first one made.

Booking-Routining: Use wherever novelty-comedy is desired. Avoid using cartoons or other novelty shorts in same program as they might tend to detract from novelty idea. Would play it number two on a three-act front show following it with a good fast musical. It can, however, be played immediately ahead of feature.

Exploitation: This novelty, while new, should be a box-office aid. The idea of the dogs talking, if not seen before, packs quite a wallop. Suggest carrying mention of short in all copy and special card in lobby. Metro's "all barkie" slogan is good. Put over idea that the dogs talk.

"TEACHER'S PET," Our Gang, (20 min.) Story: A new teacher is to arrive at the school house and the gang, anticipating that she will look like her name—"Crabtree," plan to make the first day miserable for her. The teacher who turns out to be a beauty, driving to school picks up one of the boys and he not knowing who she is tells her all about it. Later when she walks into the class-room he realizes his error but it is too late and she forestalls their plans. The teacher gives the class an ice-cream party and bars the conspirators from attending it, but finally relents. Closing scene touches on pathos when the ringleader of the gang is sobbing, teacher tiptoes up to him with his ice-cream and cake.

Criticism: Excellently done, with more of a story than most of this series, the building of which tends to slow up the action.

Booking-Routining: Can be booked safely with anything except collegiate feature. Excellent for program aimed at children. Spot immediately preceding feature. For other shorts suggest fast musical act and novelty. Should be routined as; novelty, musical, Gang, Feature.

Exploitation: Suggest a line in the ads and a card in the lobby with the Gang name prominent. Line such as: "The Gang Goes To School—and How," might be effective.

"FLOWER GARDEN," with Cliff Edwards, (18 min.) **Story:** One of the colortone revues. A miniature musical comedy done in a flower garden setting. Opens with four harmony girls calling the ensemble out of the set house, this of course, leads into an opening number. Entire subject is musical with no dialogue interspersed. Cliff Edwards does a song "Trailing Arbutus," in the second chorus of which a girl helps him out with a "Strut" dance. This number is particularly good and is the fastest moving thing in the short. Music all seems to have been written especially for the subject.

Criticism: Produced with care, color good, music tuneful, Cliff Edwards is excellent.

Booking Routining: Excellent for number two spot on three-act front show. Ideal program would be:
1. News. 2. Dialogue Act. 3. Flower Garden. 4. Cartoon. 5. Feature. Can be used to advantage to dress any program as it is a "class" act. Subject will lend itself well for use with effect slide. If cartoon is used as above use one with action and not too much song, if possible.

Exploitation: Cliff Edwards' name should mean something. The song "Trailing Arbutus" is humorous and should provide good copy.

WARNER BROS.

"TAXI TALKS," with Evelyn Knapp, Roger Pryor, Spencer Tracy. (15 min.) **Story:** The flashback idea is used here to good advantage. The story is dramatic in text and opens with a police sergeant questioning a taxi-cab driver. As the driver tells his story the scenes are re-enacted for us. They are in three episodes. First is a fellow (Pryor) who has picked up a girl (Knapp) and their conversation as they ride, Second is a gold-digger who is trying to vamp a smart Southern Colonel. Third, is a gunman's girl trying to win back the love of her man (Tracy). She grows crazy with jealousy and stabs him. Realizing what she has done she tells the driver to take her to the nearest police station. Fades out as cab pulls up at station.

Criticism: The story is good and it is well played. Several good laughs in the first two episodes. Production excellent.

Booking-Routining: Keep away from anything with underworld background. Excellent for program using sophisticated feature of the comedy type. Musical short should precede this one and comedy one-reeler or good cartoon should follow it except if feature is farce comedy, follow it with feature.

Exploitation: Spencer Tracy was a sensation as "Killer Mears" in "The Last Mile" current prison break play on Broadway. If subject used in copy suggest line such as "What you would hear if a New York taxi-cab could talk about its adventures."

R. K. O.

"THE GOLF SPECIALIST," with W. C. Fields, (23 min.) **Story:** Opens in a hotel lobby in Florida. Here some old gags are padded up to fill out a reel. Then we go out on the golf course and Fields does his old routine of showing a girl how to hit the ball. The caddy is the butt of his comedy which has to do with tissue paper blowing in his way, his stepping on pies and getting himself and the ball all stuck up, etc. At end as he is showing the young lady how to hold the club and is saying "keep your wrists close together" the sheriff arrives and snaps handcuffs on him. Fades out as he is led out still saying "keeping them close together."

Criticism: Will appeal to golf fans but lacks speed and will have tendency to retard show.

Booking-Routining: Book with semi-comedy feature as the comedy is not strong enough to relieve a heavy dramatic feature. Book ahead of feature and if possible follow with a good fast cartoon (such as Barnacle Bill, etc.) and then feature.

Exploitation: W. C. Fields is well known and his name should mean something.

"THE FIDDLER," Toby-The-Pup Cartoon, (7 min.) **Synopsis:** Toby is pictured as a lone fiddler in the wild West. He happens into a saloon and has the hardened inmates crying with his plaintive solo until the bartender puts him in the back-room and makes him wash dishes. His breaking the dishes leads to a chase but at the finish he eludes the lion-bartender and goes on his way.

Criticism: Amusing cartoon on the average of this series.

Booking-Routining: Avoid booking with Western features. Suitable for spotting early in the program or to follow dramatic feature.

Exploitation: Usual cartoon mention.

"THE MUSEUM," Toby-The-Pup Cartoon, (7 min.) **Synopsis:** Toby is the janitor in a museum and has a great time dusting the statues. After he plays on the bones of the skeleton of an ancient animal by using it as a xylophone, the statues come to life and engage in dancing. Simple little tune runs though it that is catching.

Criticism: Above average of this series of cartoons. Idea is novel.

Booking-Routining: Can be booked safely with anything. Would spot early in the program or to follow dramatic feature.

Exploitation: Usual cartoon mention.

"A PEEP IN THE DEEP," with Clark & McCullough, (21 min.) **Story:** Mistaken identity is again used as the basis of a plot. A yacht is starting out to beat a record and is due to leave but the new captain is late in arriving. Clark and McCullough arrive with Clark taken for the captain. The boys go through with it and the ship sails. After thirty-five days they run out of food. Clark obtains an egg and swallows it whole. The chicken is supposed to hatch inside of him and each time he talks he "peeps." The boat arrives back in New York having broken the around-the-world record. Closes as Clark, in speech at the landing, crows like a rooster.

Criticism: Typical Clark and McCullough humor played with plenty of snap. Should be good pleaser.

Booking-Routining: Okay with almost any type feature except sea story. Other shorts should be musical or novelties unless elements contained in feature. Should be spotted so it immediately precedes feature. Opening lends itself well for effect slides on Brinkert. If slides used close in when it cuts to the real captain being stopped for speeding.

Exploitation: Clark and McCullough, musical comedy stars currently appearing in "Strike Up the Band," are well known and their names should be of value.

"HUMANETTES," with Benny Rubin, (9 min.) **Synopsis:** Subject is made up of several vaudeville gags and wise-cracking scenes. The faces of the human players top marionette bodies which are evidently worked with strings,, etc. "Rubin" is seen in several scenes, one a Western, one in which under a wig, he plays a Wayward Girl, etc. The scenes are all short and of the black-out type. Some song and dance.

Criticism: Subject depends more on its novelty appeal than on its comedy. Should prove fairly amusing.

Booking-Routining: If booked use wherever novelty subject is desired. In routining keep away from cartoon subjects. Spot early in the program. Follow with a short that has good action.

Exploitation: Benny Rubin's name can be used to advantage on this one.

"MEN WITHOUT SKIRTS," with Karl Dane, George K. Arthur, Yola D'Avril, (20 min.) **Story:** Scene opens in canteen with the two boys entertaining the company. They are ordered up to the front and go to dress. Dane swipes Arthur's pants and calls on the French girl who runs a shop. Arthur takes the kilts from a Scotchman and appears on the scene after the girl has sold Dane a kiss and a sausage. Arthur gets his kiss and sausage and they both leave for the front. Up at the front a telephone needs to be placed and Dane and Arthur go out to place it. A lot of amusing things happen to them but they get back okay. Finish comes when back from the front they are trying to decide which one shall have the girl, they see another soldier leave the girl's shop with his arms full of sausages.

Criticism: Plenty of plot for a short. Production excellent and quite a lot of laughs. Stuff during their struggles with telephone particularly good.

Booking-Routining: Do not use with "The Man From Wyoming" or any war feature. If possible play with "dressed-up" feature. If used in this connection should immediately precede feature or good sure-fire single reeler (something musical), could be put between it and feature on account of its plot. Other shorts should contain music if not represented in feature picture. During No Man's Land scene darken house lights.

Exploitation: Dane and Arthur are, of course, well-known names. This is the first of a series of six of these two-reel comedies. Suggest a line such as "KARL DANE and GEORGE K. ARTHUR in "MEN WITHOUT SKIRTS." "All the fun of a full length feature boiled down and put into two side-splitting reels."

MEASURING COMPETITION

At the request of many Paramount and Publix executives, who were struck by the truth and aptness of the article, Publix Opinion has secured permission from the New York Daily Mirror to reprint an editorial, copyrighted by that paper, by Herbert Kaufman, the brilliant and nationally known columnist. The editorial follows.

THE DELILAH THAT TRIMS 'EM ALL

Ten years ago, the news wasn't aware of ninety per cent of the notables whose names are, today, dearest to the headlines.

In 1920, the general public wasn't conscious of Walter Chrysler's existence—no linotype had ever spelled "Mussolini"—ambition hadn't even veered Pat Hurley's imagination toward a Cabinet post, and a certain Charles A. Lindbergh wasn't aspiring higher than the cockpit of a mail plane.

There's nothing about the egg to indicate a forthcoming champion game-cock.

The seed of the sweet and the sour apple look precisely alike.

Power bears no birthmark. Greatness begins in the same obscure areas as inefficiency.

Don't underestimate the "other fellow." He may be an oak, biding his appointed time in an acorn. You can't tell when he'll decide to branch out or how widely he'll spread, until his root action has fairly developed.

There's only one safe rule by which to judge capacity—and that is to follow no rule.

Appearances are treacherous guide-posts to competence. All faces aren't show-cases.

Ability can't be weighed on meat scales.

Every now and then, six feet of over-confident bully gets the surprise and trouncing of its life from a seemingly inconsequent runt, who refuses to share his chin's retreating habit.

More than one pale-faced, soft-spoken citizen is rambling about town with an outfit of safe-cracking tools in his cranium. The apparent dub sitting at the opposite desk, likely as not jingles the pass-keys to a bank-president's office in his latent shrewdness.

Success and failure are determined at the goal, not the scratch.

Your successor seldom arrives from an anticipated quarter; he's more apt to be running a newsstand at the moment. Or pounding a typewriter. He may climb from the shipping department or step out of the freight elevator.

Don't confide too much faith in the temporary advantage of a college education or influential connections, or lean so heavily on past performances.

Whenever you start to feel cocky and self-assured, some watchful unknown is due to smash through your lowered guard, and bow to the cheers that you were taking yesterday.

Stick to the idea that your potential antagonist will be sounder, subtler and bolder than yourself. Exaggerate rather than minimize his competition, and be wary accordingly. Conceit is the Delilah that trims all Samsons.

Wherever over-confidence is advising a top-liner that his button is punch-proof, he's already en route to a knock-out.

Anybody who coddles the notion of indispensability, is cutting cloth for a figure that doesn't exist.

Anybody whose check-outs exceed his rainy-day deposits of information, is bound, finally, to overdraw his account.

Vanity is a trick mirror in which ant-hills behold themselves as mountain peaks.

As soon as you conclude it's no longer necessary to do your mental daily dozen, you're certain to be thrashed to a frazzle by a stranger, whose only right to dig the heel of the victor into your larynx lies in the fact that he's so afraid of a mauling that he's continually prepared for the worst and, consequently, never relaxes in his training.

The waste baskets of business are jammed with discards—with asses who mis-played admirable hands—with folk competent to have cinched noteworthy positions, had they simply protected their chances and estimated the "other fellow" at a hundred and ten instead of ninety per cent.

JINXING JULY JINX!

This is the way the July jinx was jinxed at the Palace theatre in Peoria, Ill., under the supervision of Leonard Worley, city manager. Notice the slogan "7-5-11" in lights above the marquee, making the Peoria public conscious of something unusual at the Palace during this week. The cooling copy on the marquee also assisted in boosting the gross during that usually bad week in July.

CO-OP PAGE PUT OVER IN LESS THAN 2 DAYS

A full page co-operative advertisement featuring the picture "Sweethearts and Wives," was sponsored in the Edgewater News by merchants in the vicinity of the Publix-Balaban & Katz Granada theatre, Chicago, on Tuesday, August 5.

The page was unusual in a number of respects and is proof of what enthusiastic, efficient co-operation can do in a short space of time.

The newspaper was approached by James R. Luntzel, assistant manager of the Granada, with the proposition on Friday, August 1. Their salesmen started contacting the merchants the next day, (Saturday, August 2.) By noon all the space had been sold, showing how merchants, if approached with a live-wire showmanship idea, are quick to tie in with an attraction which already has public interest centered upon it.

Shortage of Mats

Monday, the progress of the page was handicapped to some extent when it developed that the Chicago branch office of First National pictures had only four mats from the list displayed in the press book on "Sweethearts and Wives." Plans had been made to use a mat of Billie Dove in each of the ads on the page.

When the great need of these mats was outlined to the exchange executives, they immediately called the Milwaukee branch by long distance and arranged to have them in Chicago by special delivery three hours later. This again was an example of the co-operation received.

Monday afternoon the printers at the newspaper started the composition of the ads, the casting of the mats, which arrived on schedule at 7:30 P. M., and the other work necessary to meet the deadline of 2 A. M. Tuesday.

In the meanwhile, the advertisers waived their privilege of reading proof on the ads, placing their trust in Luntzel and in the newspaper to see that their copy was set up and printed O.K. This was done in order to get in "under the wire" in regards to the newspaper deadline.

Cheerful Printers

While the page was being made up, the foreman of the composing room allowed Luntzel to check each ad in regard to use of proper type, correct copy, etc., and cheerfully made such corrections as the theatre representative advised. This in itself is unusual, as printers do not welcome corrections, especially when they are rushing to meet a deadline.

The page came out on time, carrying an eight column streamer and a centre spread four columns wide by five inches deep. Each ad carried a cut of Billie Dove and seven of the eight ads used the title of the picture "Sweethearts and Wives" as a peg upon which to hang the main thought of the message.

The final and biggest feature of the page was that there was no financial outlay on the part of the theatre for the project.

Suggested Contest Gets Considerable Linage

The "Grin Contest," suggested in the supplementary manual, proved to be a sure-fire stunt for the showing of Jack Oakie in "The Sap From Syracuse" at the Saenger, New Orleans. Publicity Director Joe M. Estes procured nearly 1,000 lines including art, in the co-operating newspaper.

USED STREET CAR

J. F. Thames, Jr., manager of the Saenger, Vicksburg, Miss., procured use of a street car for an entire day to ballyhoo Sinnett, the mind reader. Line "Ride the Street Cars to see Sinnet" on the banners turned the trick.

SELLING "ANIMAL CRACKERS"

Advertising Manager, Paramount Pictures
By RUSSELL HOLMAN
(Not For Publication)

If you played "The Cocoanuts"—and who didn't?—there's little to be said about selling "Animal Crackers." It stars the Marx Brothers and it's just as funny and nutty and devastatingly entertaining as "The Cocoanuts." The rest of the cast consists of Lillian Roth; the same middle-aged, pompous gal who was the target of Groucho's buffoonery in "The Cocoanuts," and a coterie of coquettish cuties wearing more or less snappy clothes.

The Marxmen are the whole show and the plot is lunatic and who cares? For instance, Groucho plays the role of an alleged big game hunter bounding from the dark wilds of Africa into the wild wilds of the Long Island society jungle. Harpo is a harp-playing vagabond with an excellent taste in blondes. Chico is an Italian roughneck who will commit bigamy or murder for a dime. Zeppo is Groucho's grinning "secretary." The scene is a lavish country house on Long Island, a million dollar picture is stolen through what Groucho calls an "inside, outside job" and the boys romp through woods and boudoirs in what they laughingly call an attempt to find the picture. What they find is plenty and the picture ends with the whole ensemble knocked on its back by a shaker-full of Flit.

The copy should fit the subject. Thus:

The merry, mad stars of "The Cocoanuts" are in again! Sweeping the town with fresh gales of laughter. Annihilating Old Man Gloom with volleys of joy. In the roaring Big Bertha of Mirth—"Animal Crackers"—the show that shook Broadway with guffaws for one solid year.

FOLKS WILL LAUGH WHO HAVE NEVER LAUGHED BEFORE! The world has never seen and heard anything half so funny! The Four Mad Marxes in "Animal Crackers."

All that it's wise-cracked up to be—and a hundred times funnier than you can imagine. "Animal Crackers," with happiness in every box. Starring the four funniest fools in filmdom—the Marx Brothers.

ZeppO. ChicOO. HarpOOO. GrouchOOOhh!! The Four Assassins of Tears. Annihilators of the Blues. Coming in that looney, laughter-laden Leviathan of Levity—"Animal Crackers." The Funniest Show on Earth.

You who have laughs to spread, prepare to spread them now! Try and keep them in! "Cocoanuttier" than ever, the Marx Brothers. Four times funnier than any four men have any right to be—and live. In "Animal Crackers." The show that sinks the slump in a tidal wave of roaring mirth.

Lions of laughter. Elephants of enjoyment. Giraffes of grins. Hyenas of hilarity. "Animal Crackers." Starring the world's wildest wise crackers, the Marx Brothers.

Come three times—and even then you won't catch all the laughs!
Enough funny cracks to make you the life of the party for a year!
Animal Crackers." Hitting New High Marx for Mirth.

"The Cocoanuts" was just a mild warm-up for the fast and furious, merry and mad merriment of "Animal Crackers." The Laugh Hit of the Ages.

Bring the children! They'll eat up "Animal Crackers." The kids will love the kidding. It's glorious fun for the whole family.

The Marx Brothers—the nuts that made lunacy a pleasure.

Here's the tonic your box office needs! Man the merchandising guns, lads, and let's roll up the greatest gross the company ever dreamed of!

OFFICES MOVED

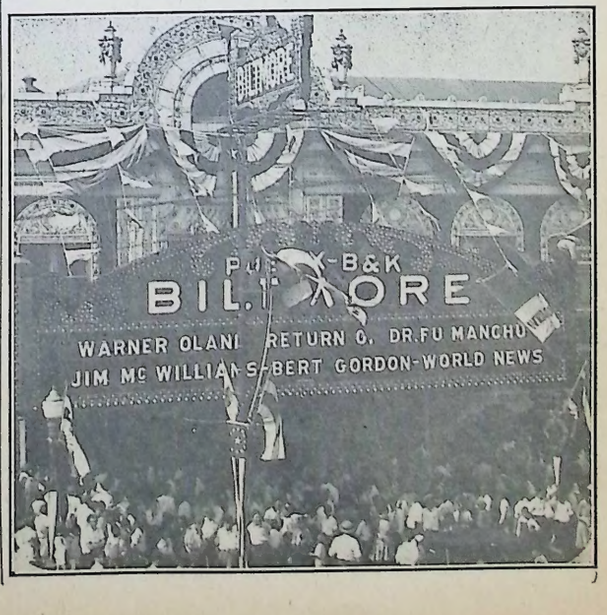
John B. Carroll has announced removal of the New York State district offices from the Strand theatre, Yonkers, to the Bardavon theatre, Poughkeepsie. Address mail there in the future.

BEAUTY CONTEST

Waitresses beauty contest featured the campaign of Manager S. S. Solomon of the State, Youngstown, Ohio, on "Love Among the Millionaires." Girls appeared on the stage nightly prior to opening, to be judged by audience applause.

UNIQUE THEATRE OPENING

Opening of the Biltmore theatre on Friday, August 1, climaxed a year's strenuous campaign and brought the number of "greater Talkie Theatres" for Publix-Balaban & Katz up to twelve. The new theatre, located in a densely populated foreign settlement, had a unique opening campaign, inasmuch as the major part of the advertising was local and confined to the Jewish, Polish, Ukranian, Lithuanian and other papers. Streets for several blocks were decorated with banners and capacity business has been the rule since the opening.



PERSONALITIES POPULARIZED IN TEXAS

With the reinstatement of stage shows at the Metropolitan, Houston, Publicity Director Bob Kelley has arranged for and is at present executing each week a separate campaign to popularize the new program policy and the three theatre personalities. The layout in the adjoining column will give a ready picture of the productive results obtained by Kelley's well-planned efforts.

As a campaign opener, 100 one sheets were posted plugging each of the personalities; Ellard, master of ceremonies; Johnny Winters, organist, and Carbonara, conductor of the pit orchestra. Fifty 6 sheets and 100 3 sheets, plugging the stage shows and personalities, were posted on highways leading into Houston and also on roads in adjacent small towns. This posting campaign preceded by one week a newspaper advertising campaign in the suburban papers, which subsequently netted the theatre institutional stories and photos of the personalities. Postal cards, sent to 2000 musicians in that town, advised them that Carbonara was the composer of considerable incidental music in many Paramount pictures.

Tie-ups On Personalities

A stunt which is in the making now and is being sponsored by the Chamber of Commerce, calls for Carbonara setting to music the winning lyrics of a contest for a Houston march.

Tie-ups on Ellard have been plentiful. Two local papers are coming through with a minimum of 2 quarter page tie-up ads each week. A local confectionery company is putting out 20,000 "Ellard" ice-cream bricks weekly, with the customary accompanying advertising, circulars, heralds, etc. Other companies which have run ads and have tied-up with the theatre's current attractions and personalities, have been a local dairy, cab company, shoe establishment, and car company.

One local paper has been tied-up on a contest for Ellard, publicity to last three weeks, excluding 2 full page newspaper ads to be paid for by cooperating automobile merchant. The stunt will be the old but effective contest known as "Breaking Traffic Rules," recently used in Chicago. Pictures will be taken of Ellard driving through town and ignoring all traffic regulations. Local insurance association is offering $100 in prizes to contestants recording the greatest number of mistakes made by Ellard.

Cooling stunts effected by Kelley, with aid of chorus girls appearing in current show, secured considerable newspaper space, in the form of stories and pictures.

Free Radio Advertising

The theatre has obtained five prominently located spots in the downtown section for permanent 20 foot horizontal banners, on which the personalities are exploited. The largest local radio station has installed permanent equipment at the theatre, where, once a week, by remote control, the entire stage show is broadcast, interspersed with plenty of institutional descriptions.

Announcements, five times daily, are made over this station in reference to the weekly broadcasts. Recordings of music from the current picture are played during these periods. Large spreads in the radio sections of the local papers also announce the weekly treat, notice also being given to theatre, attractions and playdates.

GIFT TO CITY

Stunt cooked up by Manager John McKenna of the Lyric, Jackson, Tenn., on "With Byrd at the South Pole" had Louis Saidenberg, assistant manager, presenting a portrait of Byrd and a jumbo pass to see the picture, to the Mayor, on the steps of the City Hall.

PLUGGING PERSONALITIES

When the "Met", Houston, Texas, returned to stage shows, Bob Kelley, publicity director, effected a campaign exploiting the new policy and also promoted many tie-ups with merchants which helped popularize the theatre's personalities. Reproduced below is some of the free space procured by Kelley's efforts. Story in adjoining column describes the varied activity of the campaign.

Style Show Increases Theatre Gross One-Third

In connection with the showing of "The Divorcee" at the Lyric theatre in Waycross, Ga., Manager I. L. Shields staged a shoe style show, the entire cost of which was paid by the co-operating merchant. He printed and distributed 3,000 handbills, selling both the style show and the attraction, and advertised in all newspapers within a sixty mile radius.

Models, stage entertainment and a five-piece orchestra were supplied by the merchant, who also devoted the windows at his store to the style show and attraction. Business was increased one-third for the week at no cost to the theatre.

Women Patrons Given Free Beauty Facials

Tie-up with a cosmetic manufacturer enabled the Minnesota Theatre, Minneapolis, to offer free facials to women patrons for an entire week.

Beauty shop was set up in the women's lounge, and two operators were kept busy from opening to closing, giving treatments. Beauty products manufactured by the cooperating company were demonstrated.

Manufacturer ran newspaper ads and procured displays in the city's leading stores, and drug store windows all over town. Over $200 worth of cosmetics were given to patrons as prizes.

Cost to theatre was nil.

BAND BALLYHOO

For the engagement of "Oklahoma Outlaws" at the Palace, Des Moines, Manager Ted Emerson induced a local boys' band to give a concert in front of the theatre. He also used a calliope mounted on a truck, on which wax models, rifles, etc., were displayed.

WINDOW DISPLAY

An eye-arresting window display was part of a comprehensive exploitation campaign prepared by Manager Robert Gary of the Des Moines Theatre for "With Byrd." Basis of attractive display was showing of Maytag washer, such as was used on expedition.

LOBBY DOG CIRCUS

Hughes Dog Circus, lobby act booked into the Toledo Paramount week after schools closed, afforded Publicity Director William Exton opportunity to concentrate on children. Pet shop tie-up procured distribution of heralds; 10,000 were distributed to children on last day of school.

FOR KIDDIE TRADE

As a means of stimulating child patronage at the Huron Theatre, Huron, S. D., a model airplane contest was sponsored by theatre and local Lion's Club. Front page stories greeted this idea, which was conceived by Manager Byron McElligott.

'All Quiet' Sold With Extra Campaign

An unusual campaign was staged in Chicago by J. Baker, district advertising man for the Marbro and Granada theatres, for the showing of "All Quiet on the Western Front" at these houses.

After discussing an eight week period of unsatisfactory business in these theatres with C. F. Strodel, district manager, it was decided to leave nothing undone in handling this particular picture.

Every neighborhood newspaper and publication in the vicinity of the Granada theatre on the North Side, and the Marbro theatre on the West Side, was utilized. Baker did not overlook a single one. He went into all German papers, Jewish papers, and neighborhood dailies and weeklies in Oak Park, Austin, Evanston, Wilmette, Winnetka and other communities.

"It might be argued that it was not necessary to use all this effort on 'All Quiet on the Western Front' and it would not have been done except in the face of previous poor business in these houses," writes Strodel. "The result was that gross business was materially increased for this picture and a substantial profit was recorded."

Manager on Vacation Stages Special Show

On vacation in Greenville, Miss., his former home, Manager Henry Seel of the Majestic in Jackson, Miss., cooperated with Manager Dan Burgum of the Saenger and District Manager C. W. Greenblatt in putting on a special show.

Seel, who is a musician of note as well as an executive, was formerly manager of the Greenville house. Night of special show was called "Henry Seel Night" by Burgum, and newspapers went for it. Show, with talent entirely local, cost nothing. Parade ballyhooed it.

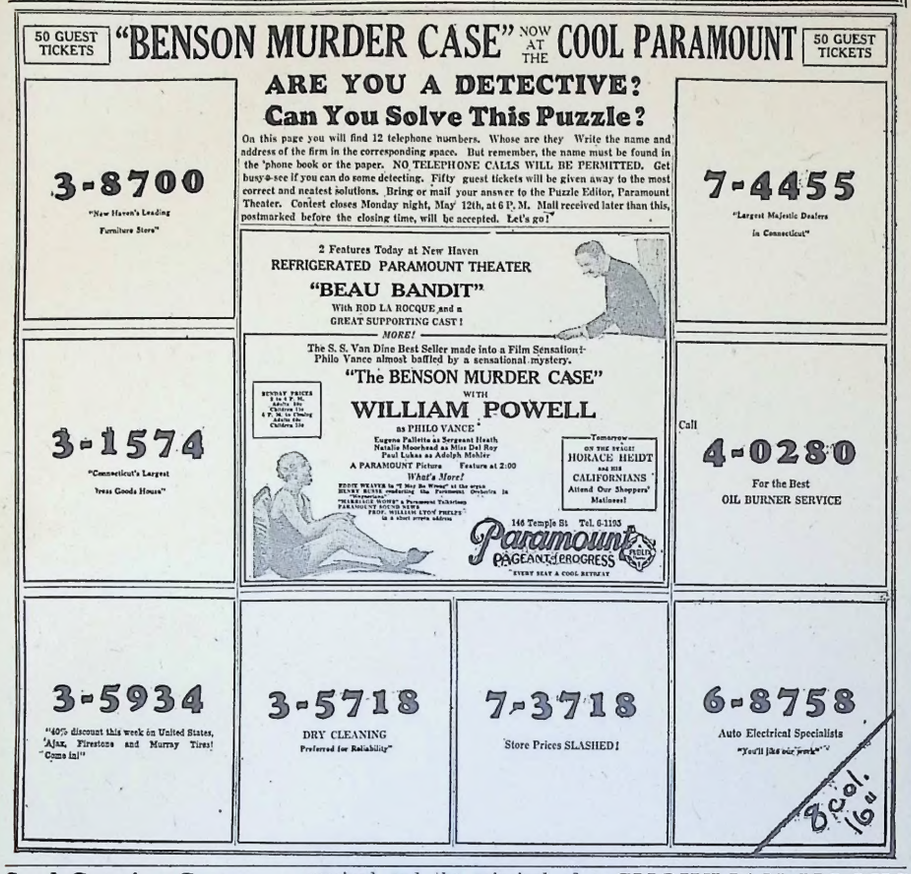
SEASON OPENED WITH SPLURGE!

Art Schmidt and his cohorts in Detroit launched Greater Movie Season in July with a splurge that carried them over into August by its momentum. At the right and left of the layout below are institutional ads, plugging the new season and its attractions. In the center is part of the space netted in newspapers by the "Talkie Twister" contest, which was a feature of the campaign. Jack Oakie and Esther Ralston helped inaugurate the season and the contest, with the result that Detroit movie-goers were made conscious of the fact that something unusual in the line of entertainment was scheduled in Publix theatres during this period.

It's PUBLIX GREATER MOVIE SEASON
GREATER MOVIE SEASON OPENS WITH VARIETY OF NEW OFFERINGS
EXHIBITORS SHOW FANCY FEATURES
IT'S GREATER MOVIE SEASON AT THESE COOL PUBLIX-KUNSKY THEATRES
ONLY PUBLIX-KUNSKY CAN BRING YOU THESE GREAT SHOWS FIRST!
TALKIE TWISTERS, TOO
Jack and Esther Oakie
PUBLIX
KEEPING PACE WITH DYNAMIC DETROIT
It's PUBLIX GREATER MOVIE SEASON
DEPEND ON PUBLIX-KUNSKY Wonder Theatres
PUBLIX THEATRES
KEEPING PACE WITH DYNAMIC DETROIT

EFFECTIVE CO-OP AD LAYOUT

This co-operative ad promoted by District Manager Walter B. Lloyd while manager of the Paramount Theatre, New Haven, is applicable to any mystery picture. Idea is particularly effective because surrounding layout contains nothing but telephone numbers, and generous white space gives a commanding position to the central theatre ad. By the time contestants have given each of the eight surrounding blocks their attention, the neatly displayed theatre copy has been forcefully driven home and its ticket-selling message delivered.


50 GUEST TICKETS
"BENSON MURDER CASE" NOW AT THE COOL PARAMOUNT
50 GUEST TICKETS
ARE YOU A DETECTIVE?
Can You Solve This Puzzle?
On this page you will find 12 telephone numbers. Whose are they. Write the name and address of the firm in the corresponding space. But remember, the name must be found in the 'phone book or the paper. NO TELEPHONE CALLS WILL BE PERMITTED. Get busy-see if you can do some detecting. Fifty guest tickets will be given away to the most correct and neatest solutions. Bring or mail your answer to the Puzzle Editor, Paramount Theater. Contest closes Monday night, May 12th, at 6 P. M. Mail received later than this, postmarked before the closing time, will be accepted. Let's go!
3-8700
"New Haven's Leading Furniture Store"
7-4455
"Largest Majestic Dealers in Connecticut"
2 Features Today at New Haven
REFRIGERATED PARAMOUNT THEATER
"BEAU BANDIT"
With ROD LA ROCQUE and a GREAT SUPPORTING CAST!
MORE!
The S. S. Van Dine Best Seller made into a Film Sensation!-Philo Vance almost baffled by a sensational mystery.
"The BENSON MURDER CASE"
WITH
WILLIAM POWELL
as PHILO VANCE
Eugene Pallette as Sergeant Heath
Natalie Moorhead as Miss Del Ray
Paul Lukas as Adolph Mohler
A PARAMOUNT Picture Feature at 2:00
What's More!
Tomorrow
HORACE HEIDT
CALIFORNIANS
Attend Our Shoppers' Matinees!
146 Temple St Tel. 6-1105
Paramount
PAGEANT of PROGRESS
"EVERY SEAT A COOL RETREAT"
3-1574
"Connecticut's Largest Home Goods House"
Call
4-0280
For the Best
OIL BURNER SERVICE
3-5934
"40% discount this week on United States, Ajax, Firestone and Murray Tires! Come in!"
3-5718
DRY CLEANING
Preferred for Reliability"
7-3718
Store Prices SLASHED!
6-8758
Auto Electrical Specialists
"You'll like our work"
Cool. 16

Spud Guessing Contest Plugs 'Anybody's War'

S. S. Solomon arranged a potato guessing contest to exploit the showing of "Anybody's War" at the State theatre in Youngstown, Ohio. A dummy of Mack in blackface was placed in a window with a huge heap of potatoes. Ten dollars in gold was awarded the person making the most accurate guess of the number of spuds in the pile.

More than 2,300 answers were received and the principal of a high school was the winner. He estimated 12,412 and there were 12,413.

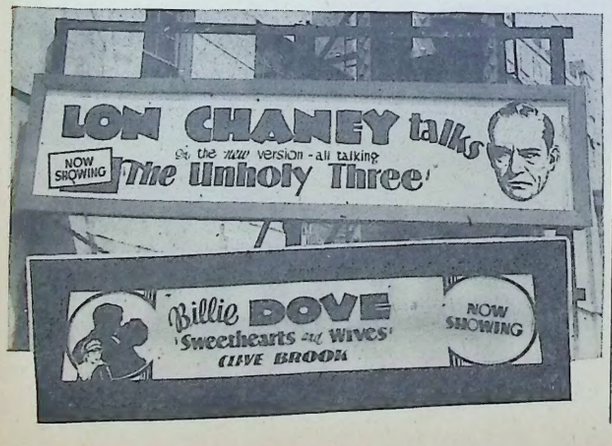
OLD TIRES HANDY

Hunting for life preservers to hang on his marquee for "True to the Navy," Manager C. E. O'Donnell of the Columbia, Baton Rouge, La., found them not so plentiful in an inland town. Twelve old auto tires, covered with white cloth, turned the trick.

DUPLICATE THIS FLASH!

Here are two photos of the banner frame placed by City Manager George E. Hoffman on the marquee of the Ritz, Anniston,

Initial cost was less than $5 for the entire frame, which is 14 feet long, 3 ft. wide and 6 in. deep. Inside is painted a flat white, with 22 100-watt inside frosted lamps. A hinged lid at the top of the box frame, with inner strips forming a groove, permits easy removal of the inner frame for copy changes. Display is used on all attractions, as it may be changed at a cost of less than $1, covering less than 4 yards of ordinary banner cloth, oil color and labor. All copy is in black and white



SHOWMAN HOOKS STORY ON CHANGE

When Conrad L. Holmes was transferred from Florida to become city manager of the Paramount and Rialto theatres in Portland, Oregon, he used the news of his arrival on the Pacific coast as the foundation for an interesting newspaper story on the company's institutional policy of management.

"New Paramount Manager Uses Business Rather Than 'Show' Methods," was the headline on the valuable institutional story, which read in part: "Mr. Holmes says that show business, to be successful today, must be administered with the same efficient, commercial method used by other large businesses. Within a week's time Mr. Holmes stated that he would have a lineup of new season pictures and attractions to announce for the Paramount and Rialto theatres that would surpass in elaborateness and entertainment all former presentations."

Town Acclaims Hero As Theatre Exploits Show

A "Captain Melville Night," held in conjunction with the showing of "With Byrd" at the Olympia, Lynn, Mass., obtained considerable publicity, in the form of front page photos and stories for the South Pole picture. Captain Melville was the skipper of the relief ship "City of New York." The Governor and Lieutenant Governor of the State were a few of the dignitaries who accepted Manager John D. Redmond's invitation to attend.

BICYCLE BALLYHOO

Ballyhoo of Manager Thomas Finan, Jr., of the Empress, Decatur, Ill., on "Florodora Girl," consisted of two boys on old-fashioned high-wheel bicycles, with picture copy displayed on the oversize wheels.

NEWSPAPERS OF NATION HAIL CODE OF ADVERTISING ETHICS AS GREAT PROGRESSIVE STEP

The code of advertising ethics adopted and published on June 23 by the publicity and advertising representatives of all the leading American producers, is hailed by newspapers as another forward step in the movement to discourage untruthful, misleading or suggestive advertising. The code recently announced provides for good taste as the guiding rule of motion picture advertising and sets down specific standards of treatment for advertising material to be used in connection with the public exploitation of motion pictures.

Referring to the advertising code, the Chattanooga (Tenn.) News finds satisfaction in the fact that sensational and misleading advertising has now been banned in the motion picture industry. "The motion picture producers," it concludes, "are taking a step which will not only mean more profits to them in the long run, but which will elevate the industry into an art."

"Adoption of the code," the Washington (D. C.) Post declares, "is a wholesome step forward. It remains to be demonstrated, however, whether the motion picture advertising and publicity directors will live up to its provisions."

"Neither the motion picture industry nor the public had anything to gain in the battle of words which often characterize motion picture advertising," is pointed out by the Ithaca (N. Y.) Journal-News.

"It is high time that advertising recognized the actual monetary value of truth and honesty in motion picture advertising. It is to be hoped that the new code adopted by nineteen leading producers will help further the cause of discrimination and to enable the public to become selective in matter of motion picture attendance."

The Nebraska City Press declares that the code reads well and sounds good. "Such a code," it says, "properly carried out, will have public support, will eliminate from advertising many of the evils which have been righteously criticized."

The Worcester (Mass.) Telegram says, "Exaggeration and deceit in advertisements cannot win in the long run. The patrons of the theatres have not been blind to various little trickeries in the film publicity of the past. Hence the decision of the publicity directors is based on self-interest rather than self-sacrifice. But the decision is commendable, nevertheless. It is another victory for honesty and truth."

"We are inclined to think that the publicity men, if they honestly try out the new code, will stick to it," says the Rochester (N. Y.) Chronicle. "They will find it good business, better business than the old circus method of trying to sell an attraction by sheer force of language."

Canine Short Subject Plugged In Novel Way

Procuring the names of persons to whom dog licenses had been issued and then forwarding them appropriate form letters advertising "College Hounds," a canine short subject, proved highly productive for Manager E. E. Whitaker's box-office at the Carolina, Charlotte, N. C.

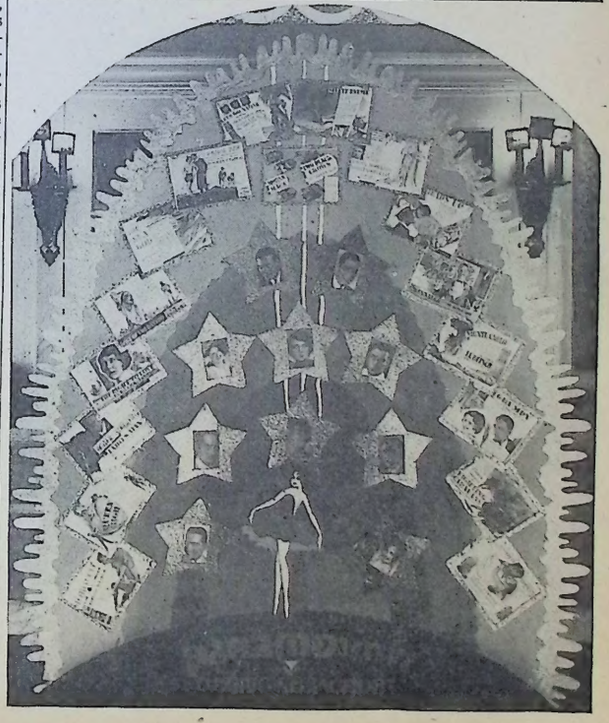
Division Director J. A. Koerpel states that District Manager Warren Irvin has sent the form letter to other managers in his territory to effect the same stunt.

GETS BIG AD FREE

Letter from Emil Bernstecker, manager of the National, Greensboro, N. C., to the Greensboro Daily News, in praise of the paper as an advertising medium, procured an 80 inch cooperative ad without cost to the theatre.

DEVELOPING A GOOD TIP

H. C. Brown of the Modjeska theatre, Augusta, Ga., took a tip from Publix Opinion and developed it effectively. He wrote to Russell Holman for several new season Paramount product books. With the pages and pictures from these books, he created this attractive lobby display on the Greater New Show World.



COLUMNIST CHAMPIONS MOVIES' GOOD INFLUENCE

"A Debate on Movies' Influence," a recent article by Jay E. House, noted columnist for the Philadelphia Ledger and New York Evening Post, is herewith re-printed for the edification of the bigoted and narrow-minded reformists who are continually denouncing the motion picture in your community. This is one of the weapons to be judiciously used in combating the so-called moralists' attacks on the theatre.

In his column, Mr. House says:

Looking about for a text, we ran across this statement from the pen of the Rev. Dr. C. M. Sheldon: "But the overwhelming authorities of the best sociologists of America are very strongly of the opinion that the modern film for the most part, is playing a very decidedly harmful part on children's minds."

No Evil Effect

Well, we hate to be disagreeable with an old neighbor, but we think Dr. Sheldon is talking pish-posh. We don't believe the sociologists know any more about it than we know, and we see no indication that the modern film is having any harmful effect, whatsoever, on children's minds. We're a pretty good sociologist on our own account, although we do not brag about it. We've been observing men, women and children pretty closely for a good many years. We can't see that any of the so-called evils have had any particular effect upon them. Children are what they are, and that's what they will be.

We get tired of authorities who pontificate on their specialties. Our observation of men is that as soon as one of them becomes an authority on anything he loses his sense of proportion and his tolerance for the viewponts of others. And so we wish Dr. Sheldon had told how those he quotes arrived at their conclusions. How are the minds of children being affected harmfully and what are the symptoms and indications of such harm? How do they know such symptoms and indications are attributable to modern films?

Do Films Incite Crime?

It is Dr. Sheldon's contention that modern films incite to crime and immorality. And so we ask, what sort of crime and what form does such immorality take? There has got to be an understanding about that, for, certainly, there is no general agreement concerning what constitutes immorality.

We lived as neighbor to Dr. Sheldon in Zenith for a good many years. We were not intimate, for he had his standards of conduct and we had ours. Those with whom he consorted habitually were not particularly congenial to us. He would have found no personal interest in our boon companions. But as far as we know, we were good friends. The point we make is that many of the established customs and practices of our home and of the homes of those with whom we associated closely would have been deemed immoral by Dr. Sheldon. To us they were mere matters of living routine expressed in good taste and well within the right of the citizen and householder.

What Is Immoral?

And so before it is decided that motion pictures are inciting children to immorality there has got to be an understanding as to what is immoral and what is not. Dr. Sheldon says it is one thing, we say it is another, and there is no chance of coming to an agreement. Our opinion is as good as his and we decline to accept his judgment and we should discourage its acceptance by anybody else.

The basic and outstanding crimes are theft, robbery, arson, rapine and murder. What is Dr. Sheldon's estimate of the total number of children who are being driven to theft, robbery, arson, rapine and murder by motion pictures? On what facts does he base this estimate? And how does he know that motion pictures were the inciting cause? We say unless Dr. Sheldon knows something and can prove it, he ought not, as a clergyman and a gentleman, to be bandying such charges about.

It was only yesterday that we had occasion to study one of the youthful minds the corruption of which Dr. Sheldon fears. The mind was that of "B. J.," Bill's gal. "B. J." is twelve, going on thirteen. She is a large and vigorous young person for her age, but in mentality and her other purely human characteristics seems to be an average young person. We see "B. J." only at long intervals. We have seen her not more than a dozen times in her life and we were interested in getting acquainted and studying her. What we discovered about her was that she was friendly, which is a family characteristic; quiet, restrained to the point of nonchalance, polite and well mannered. "B. J." has all the freedom and privileges of her day. She has gone to picture shows ever since she can remember and probably sees an average of two every week of her life. There is in her not the slightest indication of a trend toward immorality in either Dr. Sheldon's definition of the word or ours. And we don't believe "B. J." has any intention of going in for a life of crime or that the idea could be made attractive to her by a motion picture.

The trouble with Dr. Sheldon, of course, is that he is a reformer. All his life he has worked and worried and pontificated and labored to make people accept his viewpoint of life and to compel them to observe it in practice. He has worked for the passage of laws to make his viewpoint binding upon them. He has belonged always to the Society to Prevent Whatever You Want to Do. Anyhow, people have gone right on doing things Dr. Sheldon told them not to do and sought to compel them not to do and they are still at it.

And so the good doctor in his advancing years has turned a little "sour." It is the fate of the professional reformer that he usually turns "sour" between sixty and seventy. By that time he has recognized that futility of his effort. But he can't overcome the habit of a lifetime, and he goes right on striking at the things which do not meet with his approval. So Dr. Sheldon is out after the pictures. We offer him a word of advice in closing. Why not cease from troubling and let the people go ahead and do what they like? It must by this time be apparent to him that they'll do it anyhow. And he could have a lot better time.

PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Publix Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

Direct Current Converter: A machine for converting D.C. of one voltage to D.C. of a different voltage.

Dissolve: The gradual transition or fading of one projected image into another.

D. P. Switch: Abbreviation for double pole switch.

Deterioration of Incandescent Lamp: The decrease in candle power of an incandescent lamp which takes place after prolonged use.

Diffusion: As applied to light, its reflection by a surface in such a way that it is scattered.

Double Pole Switch: A switch which controls both wires of a two-wire circuit, as a two-blade knife switch.

Double Throw Switch: A knife switch which may be thrown into either of two sets of contacts, thus connecting its center contacts to either of two entirely different circuits.

Douser: A manually operated shutter in the lamphouse or in the condenser cone by means of which the light may be intercepted before reaching the spot, or, in the case of a stereopticon, the lens.

Drop In Potential: A drop in voltage due to resistance of the lines. May be due to length of lines or to over-load.

Electrodes: In arc lighting, the carbons which form the terminals of the lamp.

Electro Motive Force: That force which creates and maintains an electric current in, on or through a conductor. It is commonly termed voltage. It is measured in volts. It is abbreviated E.M.F.

Equivalent Focus (E.F.): A term applicable to compound lenses consisting of two or more individual elements, as in the case of the projection lens. It means that the combination will possess the same power of reduction or magnification possessed by a single, simple lens having the same focal length as the equivalent focus of the combination. For instance: If your projection lens is a 4.5 inch equivalent focus (E.F.) then it will, when working under the same conditions, project the same size picture that a single lens of 4.5 inch focus would project. Equivalent focus is of value to the projectionist in computing the focal length lens required to project a given size picture at a given distance.

Exhaust Fan: A fan used to pull or pump air out of a room, or other inclosure; a fan designed to create a vacuum.

Fade-In: The gradual appearance of the picture from darkness to full brilliancy.

Fade-Out: Opposite from fade-in.

Film: In projection, a ribbon of celluloid upon which the photographs constituting a motion picture are carried.

Film Cement: (See Cement)

Film Mender or Splicer: A device used to correctly join the sprocket holes and clamp the ends of the film together when splicing film.

Fixed Resistance: A resistance having a given, fixed value, as a non-adjustable rheostat.

Flaming of Arc: In projection a flame emanating from the tips of the electrodes of an electric arc under certain conditions. Its cause may be any one of several things, including impure carbon, carbons working above capacity, high amperage and a too great distance between carbon tips.

Focus: The point at which light rays meet and form an image after being subjected to the action of a lens.

Focusing Screw: Thumbscrew by means of which the projection lens is moved forward or backward to focus the image on the screen.

Foot Candle: A unit of illumination; the light of a standard candle at a distance of one foot.

Footage: Film length measured in feet.

Frame (noun): A single photograph on a motion picture film.

Frame (verb): To so adjust the projector framing device that the film photograph is in correct register over the aperture.

Frame Line: The line between the top of one image and the bottom of the next in a motion picture film.

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

WILLIAM H. JONES

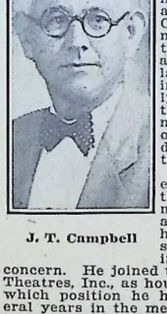
William H. Jones, a graduate of two managers' schools conducted by Mr. Jack Barry, and at present managing the Baker Grand and Hamilton theatres, Natchez, Miss., became associated with the theatre in 1917, when he secured a job as doorman of the Isis, Pensacola, Florida. With the exception of his present location and several months spent in the Army, Jones has confined his theatre activity to the states of Florida and Louisiana.

W. H. Jones

At the close of the World War, he returned to show business. After serving as doorman of the Isis for several months, he was appointed manager of the Bonita, in the same town. A short while later, with the acquisition of the Pensacola interests by the Saenger organization, Jones was transferred to Alexandria as city manager. He remained in this town four years and in July, 1924, was assigned to his present position.

JOHN T. CAMPBELL

Experience gained as proprietor of a retail merchandising establishment, supplemented by several years 'behind the counter' of a drug store, has greatly aided John T. Campbell, manager of the Palace and Dreamland theatres, in successfully catering to the entertainment tastes of the residents of Denton, Texas.



J. T. Campbell

Campbell entered the theatre business in 1925, after selling his partnership interest in a hardware concern. He joined the Campbell Theatres, Inc., as house manager, which position he held for several years in the meantime mastering the innumerable intricacies involved in successful theatre operation. This ardent interest in his work won a managerial promotion for him, which position he retained when Publix acquired the Campbell houses in October, 1929.

LEO YOUNG

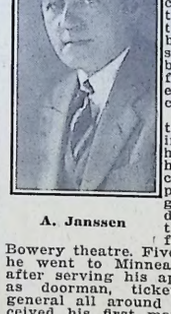
A varied career in the theatrical industry, as salesman, traveling manager, district manager, booker, producer, has been the lot of Leo Young, manager of the Egyptian, Greenville, S. C. The experience acquired in these various phases of theatre operation have proved of immense benefit to Young in the operation of his theatre.

L. Young

Young started in the motion picture business about 8 years ago, as clerk for the Federated Film Exchange in Boston, later being transferred to the advertising department. Since then he has been actively engaged in the East and also on the coast, for the Grand Asher Producing Company in New York and Hollywood, the Universal Chain and Interstate Theatre Corp. in New England. Previous to his entrance into Publix at his present post, he was a salesman for Fitzpatrick Pictures.

ANTON JANSSEN

Anton Janssen, manager of the Palace, Minneapolis, Minn., received his early show business training in his native country, Germany, where after graduating from college, and then joining the navy, he became a spieler and ballyhoo man for the Hagenback Circus.



A. Janssen

He migrated to New York in 1911, where he continued his theatrical career, as poster and general outdoor advertising man for a small Bowery theatre. Five years later he went to Minneapolis, where after serving his apprenticeship as doorman, ticket-taker and general all around aide, he received his first managerial assignment for an independent loop theatre. He also managed several other houses before joining Finkelstein & Ruben, in whose employ he served as manager until that organization was acquired by Publix, who retained Janssen as manager.

F. G. NUTTING

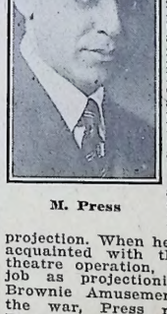
F. G. Nutting's first contact with the entertainment profession occurred during his high school days in Minneapolis, as a member of various orchestras, which helped defray expenses toward his academic training. At present, he is managing the State, Minot, N. D.

F. G. Nutting

Prior to entering the theatre business in 1926, as doorman and assistant manager of his present operation, Nutting worked for several banks in Minneapolis, Minot and St. Paul. This work proved so dull and commonplace to the aspiring Nutting, that he deserted it for the more interesting and imaginative show business. In 1927, he was promoted to the Chateau, Rochester, Minn., as assistant manager. Two year later, he was made city manager of that town. He received his present assignment the first of this year.

MATT PRESS

Projectionist, balloon ascender, billposter, ballyhoo man, salesman — titles which can be tagged on to the name of Matt Press, manager of the Saenger, Hattiesburg, Miss.



M. Press

At the early age of 12, Press got his first taste of show business while making balloon jumps at county fairs and celebrations. Later, he picked up odd jobs around the theatre during the off-season of outdoor activities. This led him to study projection. When he became well acquainted with this phase of theatre operation, he secured a job as projectionist with the Brownie Amusement Co. After the war, Press re-joined the Brownie firm, establishing store room picture houses in the smaller towns of Louisiana. He was operating a circuit of eight of these theatres when he associated himself with Publix as manager of the Saenger, Hope, Arkansas, in January 1930.

ANOTHER SHOWMAN RISES FROM RANKS

LONG AND VARIED EXPERIENCE IN LEGIT AND VARIETY FIELDS TRAINED O'DONNELL FOR POST

A broken knee cap prevented Robert O'Donnell from becoming a professional baseball player and gave show business one of its most enterprising, efficient and resourceful exponents.

True, he had begun his business career as a showman and had spent two years in theatre work at the time of the accident. But O'Donnell's heart was in baseball, and after being secretary of the Detroit club in 1907 he began playing with the Terre Haute team in the Three I league the following year.

He split his knee in a game, deserted the diamond permanently and returned to his duties as a theatre treasurer. Still a rabid fan and devotee of the game, O'Donnell probably would have been a big leaguer by now, for he is the type of man destined to succeed in almost any activity to which he devotes his energy.

Like many other Publix leaders, he truly has risen from the ranks. The story of his steady advance from usher to box-office attendant, to house treasurer, to assistant manager, to manager, to producer, to division manager and finally to division director, reads like an Alger plot. But it is a consistent one and is founded on fact, which always was stranger than fiction.

Born in Chicago on October 6, 1891, he became an usher in the Chicago Opera House at the age of 14. That was 1905, in August of which year the memorable Iroquois theatre disaster occurred. O'Donnell and the chief usher from the Opera House, Gene Quigley, watched the finale of the first act at the Iroquois that day.

Becomes Treasurer

They were in a restaurant across the street when the fire broke out and witnessed the whole harrowing spectacle from that vantage point. Needless to say, the scene is one of the most vivid pages in O'Donnell's book of memories.

The late Eddie Foy, as many recall, was starring in "Mr. Bluebeard" at the Iroquois at the time of the catastrophe. By queer coincidence, O'Donnell's brother, William, now treasurer of the Majestic theatre in New York, later married Madeline Foy, a daughter of the celebrated comedian.

After a year of duty as an usher, O'Donnell entered the box-office at the Chicago Opera House, later becoming treasurer of the theatre, which position he held until 1910.

During the years from 1906 to 1910 he made the acquaintance of many great stars and sold seats for some of the greatest attractions in theatrical history. "Madame X" made its record breaking run at the house during this period, William Hodge in "The Man from Home" played there and the new team of Norah Bayes and Jack Norworth made its first appearance in "Little Miss Fixit."

Brooklyn Orpheum

O'Donnell was engaged by Percy G. Williams in 1910 and for two years was treasurer of the Orpheum vaudeville house in Brooklyn. It was there that Louie Reinhart, the orchestra leader, introduced the young treasurer to his future wife.

Reinhart has been conducting the orchestra since 1900, and still is serving in the same capacity. One of the men in the orchestra occasionally brought his pretty niece to the theatre with him. She was Lovey Conway, a student at the Erasmus High school and a part time player at the old Vitagraph studios in Brooklyn.

The Talmadge sisters, Maurice Costello, John Bunny and others were stars in pictures in which Miss Conway occasionally was given parts. She was a beautiful blonde of the Mary Pickford type and a brilliant screen future was predicted for her by studio officials. O'Donnell upset these plans in 1914 by leading her to the altar.

When the Weber & Fields New Music Hall was opened in 1912, O'Donnell became treasurer of this house, which now is the Forty-fourth Street theatre. He still has the program of the opening show, which included, besides the two comedians, such stars as Marie Dressler, Frank Daniels, Willie Collier and Bayes & Norworth.

Rises to Manager

After he spent two years with the Shuberts, the Keith office purchased the interests of Percy G. Williams and O'Donnell was made treasurer of the Royal theatre in the Bronx. In 1917 he became assistant manager of Keith's house in Philadelphia, then returned to New York as manager of the Harlem Opera House at 125th Street.

The two years spent in control of this theatre were interesting ones for O'Donnell, since the house had the reputation of being the starting point for the careers of more great vaudeville stars than any other New York theatre. It was used for years as a try out spot for new acts and had the further distinction of being the first theatre built by Oscar Hammerstein.

During O'Donnell's regime, Anna Seymour, Frances White & Billy Rock, William Gaxton, Olsen & Johnson and many other present day headliners made their vaudeville debut at the Harlem Opera House. The manager's plugging and exploitation gave many of them a good start to future popularity, particularly Olsen & Johnson. These comedians attribute much of their early success to O'Donnell's co-operation and showmanship.

Vaudeville Producer

It was his vaudeville experience in this theatre and later in Proctor's East Side theatre on 125th Street that induced O'Donnell to become a producer. As the junior member of the firm of Fitzpatrick & O'Donnell, he spent three years readying acts for the Loew and Pantages circuits.

A year after Charles Freeman, now general booker for R.K.O., was appointed booker for the Interstate circuit in Texas and Oklahoma, he induced O'Donnell to come into the southwest. He spent more than five years there as general manager of the Interstate circuit.

Here it was that he came in contact with Publix operations and with Mr. Katz, Milton Feld, John Friedl and other personalities with whom he now is associated. The rivalry between Publix and O'Donnell's theatres was friendly, if keen. During adjustment of union differences in Houston, he represented all of the interested circuits, including Publix.

His friendliness and fairness as a rival, coupled with the respect for his ability as a showman which his spirited opposition commanded, really brought about his induction to Publix when R.K.O. purchased the Interstate circuit. This was in October, 1929.

Takes Present Post

O'Donnell's initial assignment was as division manager of the Saenger circuit, with headquarters in New Orleans. In January, George Walsh was made division director, and in June, when he was transferred to Pennsylvania, he was succeeded by O'Donnell as director.

During his visit to New Orleans, Mr. Katz made special reference to O'Donnell in a speech. In part, it was as follows:

"In spite of our development in these few years to somewhere near 1,600 theatres, the same men that began that job are doing it now. We have brought into the organization in these four and one-half years only one man from the outside and that man is your own division manager, Bob O'Donnell.

"I qualify that statement by saying that I heard that name the second day I was in office and it always seemed to me that Bob was a part of us—that he was simply getting his salary from another source, temporarily.

"Bob was a fighter with us in Texas, and when Mr. Hoblitzelle was ready to dispose of his business, Milton Feld made an arrangement to have Bob come with us, in the event such a deal was made. When Hoblitzelle did make the deal, he suggested to Bob that the best place for him to be was with Publix."

O'Donnell's cihef outside interest is baseball. He says that his principal claim to distinction is that he never has played golf in his life—and he never saw "Abie's Irish Rose."

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.

ROBERT J. O'DONNELL
Division Director of Publix Saenger Theatres

SIX HUNDRED WINDOWS!

Amateur singers' contest which featured the Chicago campaign on "The Rogue Song," conducted by Milton D. Levy of the Publix-Balaban & Katz exploitation staff, netted 600 windows similar to the one reproduced here, as a result of Atwater Kent co-operation. One thousand of each of the window pieces shown here were paid for and distributed by the radio people.

IOWA THEATRES HELP SELECT BEAUTY

Publix theatres figured largely in the selection of "Miss Iowa," the midwest state's entry in the International Beauty Pageant at Galveston, this year. In Cedar Rapids, Waterloo, Marshalltown, Newton and Des Moines the girls representing their respective cities were selected at the local Publix theatres, selection of Miss Iowa from winners all over the state was made at the Des Moines Paramount, of which Irving Grossman is publicity director.

Contests provided a potent stimulus for business at each of the theatres, particularly the Des Moines Paramount, where "Miss Des Moines" was selected on Tuesday and Wednesday nights, July 22 and 23, and "Miss Iowa" the following Thursday and Friday nights.

In addition to 700 inches of publicity and pictures, with all stories prominently mentioning the Paramount and its current attraction, Grossman secured two pages of co-operative advertising, with a generous box centering each and plugging "Let Us Be Gay," current feature.

Action Skit Enhances Trailer Effectiveness

Value of his trailer on "Manslaughter" at the Avalon theatre, Grand Junction, Colo., was enhanced by Manager T. W. Thompson with a short action skit. The stage was made visible through the screen by flood lighting.

As the traveler opened, a policeman was seen directing traffic, blowing his whistle at intervals. The roar of a motor was heard, increasing gradually in volume, and a sport roadster appeared, striking the traffic officer and knocking him down, apparently. It actually was driven back of him, stopping as it reached him. A shout, "It's Manslaughter," was followed by a blackout and the beginng of the trailer. Time was 22 seconds.

Banner Artist Works As Lobby Attraction

F. Labar, Jr., manager of the Plaza theatre in Asheville, N. C., put his artist at work in the lobby, preparing a special banner for the marquee on "Anybody's War." Patrons stopped to watch the artist at work and had their attention attracted simultaneously to the coming attraction.

This is a stunt which could be used effectively for almost any picture.

SCOUT TROOPS STIMULATE PICTURE

A. C. Cowles, district booker for Publix at Atlanta, Georgia, arranged a tie-up with the Boy Scout organization which definitely stimulated the box-office during the showing of the Byrd picture at the Paramount, Atlanta.

The following bulletin was sent out by the local Boy Scout council to every Scout troop a week in advance of the playdate. It was read by 200 Scout leaders to the 2,500 Boy Scouts under the jurisdiction of the Atlanta council.

Win a Beautiful American Flag

From Saturday, July 5, through Friday, July 11, the famous picture "With Byrd at the South Pole" will be shown at the Paramount Theatre. Boy Scouts are vitally interested in this picture because one of our Scouts, Paul Siple, was a member of the Expedition, because the pictures themselves present adventures and activities that appeal to out-door Scouts, and because the personal life of Admiral Byrd is an inspiration to all boys.

We are anxious to have every Boy Scout in the Atlanta Council see this picture. Through A. C. Cowles, of the Publix Theatre Corporation, who is one of our Scout Leaders, we have arranged an attractive offer. At any time, day or night, from July 5 to 11, any Boy Scout in uniform who presents his registration certificate at the theatre will be admitted for the price of 10 cents.

The Paramount Theatre offers a beautiful American Flag to the troop that has the largest percentage of its troop enrollment see this picture. Each Scout is to save his ticket stub and present it to his Scoutmaster as evidence that he attended the picture.

When the results were checked up by Scout headquarters, it developed that five troops registered a 100 per cent attendance at the theatre in uniform. The flag was awarded to the one with the largest enrollment, in order to break the tie. At least 1,500 Scouts saw the picture.

Two days before the playdate, Cowles presented an enlarged, autographed photo of Commander Byrd to the Boy Scouts of Atlanta during a session of the Scout council. It was accepted for the Scouts by W. A. Dobson, Scout executive.

"We are anxious to have the boys see this picture because it is the type of film we like to have them patronize, because Commander Byrd is a character they should respect and emulate, and because a Boy Scout, Paul Siple, was a member of the expedition," said Dobson.

BYRD PHOTO FOR BOY SCOUTS

In connection with the tie-up with the Boy Scouts, which helped exploit "With Byrd at the South Pole" in Atlanta, A. C. Cowles, district booker, arranged for the presentation of an enlarged photograph of Commander Byrd to the Scout council. This was made two days before the playdate and helped arouse interest in the coming picture, as well as in the attendance contest which all the Scout troops in Atlanta staged. Try a Boy Scout tie-up with your next suitable picture. You will get enthusiastic co-operation.

PHILCO TIE-UPS PLUG PICTURES

Bob Kelley, publicity director of the Metropolitan, Houston, Texas, obtained a great deal of free newspaper space and merchant co-operation when he recently promoted a radio show and contest for "Love Among The Millionaires" and "Anybody's War."

An eight page tab, paid for by Philco merchants, announced the radio show at the theatre and also played up current attraction. Banners on trucks, heralds, window displays and direct mail plugging all aided in exploiting the Clara Bow picture.

The following week, when the Moran and Mack feature was played, the usual Paramount Philco tie-up was effected, together with a 'Joke Contest' which attracted more than 400 entrants. Person submitting best joke in space alloted in merchant's daily ad, received Philco radio as prize. Publicity on this stunt ran for a full week.

Alert Showman Sets Precedent in Duluth

Although the Duluth, Minn., Tribune has always maintained a policy of thumbs down on theatre tie-ups, Manager Morris Rosenthal of the Lyceum sold them on the Will Rogers picture, "So This is London." Paper carries Rogers' daily paragraph.

Rosenthal obtained an editorial on the picture, two 16 in. co-operative ads, one 20 in., and one 30 in.

Chicago Finds Pluggers are Effective

Much success has been experienced by Chicago theatres under supervision of District Manager C. F. Strodel in promotion and distribution of pluggers.

Back page of four-page pluggers drawn up by District Advertising Manager Roy Kalver are sold by managers to one or two local merchants, and 7,000 to 10,000 printed, with the ads sold paying all costs. Members of the service department distribute them in the neighborhood, about 3,000 are distributed via the store of the co-operating merchant, and 2,000 are placed at theatre exits. Results have made the plan appear very much worth while.

Success has also been experienced with 8 x 10 reprints of star photos in sepia, on fairly good paper, with one half of the back devoted to an ad on the star's picture, scheduled for the following week, and the other half to a merchant ad. These are distributed by the merchants and at the theatre. Check-ups have revealed that in virtually all instances the photos are carried directly home, with only an occasional discarded photo found on sidewalks before stores or theatres.

Clock Face Exploits 'Cuckoos' in Indiana

The face of a gigantic cuckoo clock was an effective lobby display in the Tivoli theatre, Michigan City, Indiana, prior to the showing of "The Cuckoos." H. J. Thacher, manager, had two doors constructed above the face where the cuckoo usually pops out. Bert Wheeler's picture was used behind one door, and the head of Robert Woolsey behind the other. They opened alternately, as the hands moved.

Playlet Introduces Attraction Trailer

Interest in a coming attraction trailer at the Tower, Chicago, was greatly heightened through an ingenious method of presentation conceived by Manager M. Connor.

With the aid of the Brenkert machine and the P. A. System, a dialogue was held between 2 ushers in a playlet entitled "Television." This act introduced the showing of the sound trailer.

Public Safety Head Offers Cooperation

Attracted by a newspaper story on the semi-monthly fire drill at the Capitol Theatre, Aberdeen, S. D., the Aberdeen Commissioner of Public Safety wrote Manager J. T. Stroud congratulating him on the activity of his staff in that direction, and requested permission for the drill master and other members of the fire department to attend future drills.

Full co-operation of the fire department was promised in drilling the theatre's staff in the emergency handling of crowds.

APPROPRIATE

Manager Mitchell Conery of the Lyric, Mobile, Ala., took advantage of the title of his attraction, "Born Reckless," to effectively ballyhoo that picture three days preceding and two days after opening of picture. Wrecked car, with appropriate copy, turned the trick.

KID REVUE PLUS REGULAR UNIT IS WINNER

A gigantic kiddie revue, featuring members of the Saenger-Item-Tribune Booster Club and built around the regular stage unit, gave the Saenger theatre in New Orleans a show that was the talk of the city.

Newspaper critics were unanimous in their raves about the presentation and patrons of the theatre also were lavish in their praise of the revue. More than 6,000 members of the Booster club attended the theatre during the week, about 3,000 of them at a special Saturday morning performance.

Charles Niggemeyer constructed the combined kiddie revue and stage unit. "The Toy Shop" was the unit used as the foundation of the enlarged show, featuring Sammy Cohen, George Ali, Doris Roche, Dimples Dalton and the Dixie Rockets.

Groups of talented children from the ages of five to twelve years were used in augmenting the unit. There was a miniature "Ukelele Ike" team, a "Tommy Wonder" kid, and many other singing and dancing specialists.

The stunt not only had all the value of goodwill and box-office interest which appearance of local talent usually assures, but presentation as part of the regular unit raised its entertainment value to a high point.

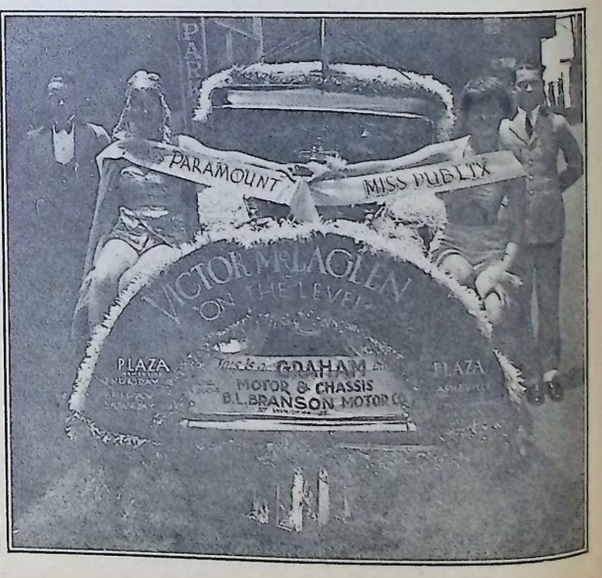
Children's Free Show Aids Safety Campaign

A free show for children at the St. George theatre in Framingham, Mass., was announced by Manager Walton B. Howe, on behalf of the Paramount Publix corporation, as its contribution to the state's "Save-a-Life" campaign.

The campaign was one to make the highways more safe. Members of Governor Allen's committee on highway safety attended the show and made talks on the subject of safety. A playlet, with safety as its theme, was presented by children under the sponsorship of the city's playground directors. The local newspaper co-operated.

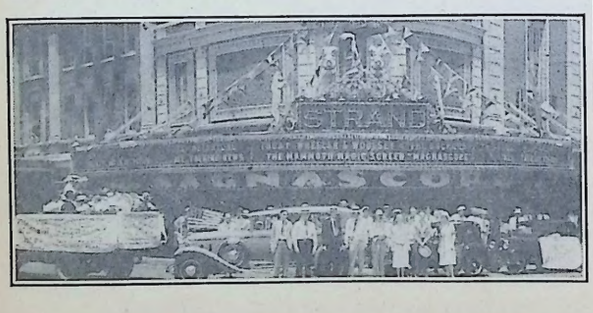
BROADCASTS FROM TRAIN!

Charles Amos, City Manager in Asheville, N. C., made good use of the sound train during the Asheville Summer Festival. With a local radio announcer as extra equipment, special was official car at all events in connection with the celebration. Before the Festival opened, it plugged theatres and coming celebration in surrounding towns. Decorated as below, it participated in a parade before 40,000 people. Description of the parade was broadcast over a local station, from the special in motion. Amos also had an elaborate Byrd float in the parade, which was held the day Byrd arrived in New York.



PARADE IN SHREVEPORT

Inauguration of Magnascope at the Strand theatre in Shreveport, La., was celebrated with a parade of trucks, Marmon and Austin automobiles. "The Cuckoos" was the current attraction, so the members of the band wore cuckoo costumes and make-ups. A. Brown Parkes, manager, reports that the parade sold his new "mammoth magic screen" successfully.



BOUND VOLUME SUGGESTED CO-OP AD

"I received my new bound volume of Publix Opinion Tuesday," says Manager R. W. Waterson of the Indiana Theatre, Bedford, Ind. "To day is Thursday, and it has paid for itself already—witness the enclosed."

Waterson's enclosure was a full page co-op ad from the Bedford Times, procured on a circulation tie-up as outlined in Publix Opinion for January 3rd, 1930, and subsequent issues. Picture was the "Dawn Patrol," with Barthelmess inviting readers of the Times to attend the picture as guests of the paper, in return for a new three-months subscription. The newspaper paid Waterson for all tickets issued under the plan, and he was a full-page ad to the good at no cost other than two mats.

Care must be exercised in making this tie-up to use the phrase "Guest Tickets," rather than "Free Tickets," which tends to depreciate the value of theatre tickets in the eyes of patrons.

Live Exploiters Invade Board Walk at Resort

On "Animal Crackers," Manager R. K. Stonebrook of the Asbury Park Paramount, assisted by District Publicity Director Bunny Bryan, promoted 30,000 animal crackers from the local branch of the National Biscuit Co., for use as give-aways in envelopes bearing attraction copy.

Asbury Park boardwalk, previously considered uncrashable because of existing city ordinances, had three prominently located weighing machines carry large cards offering guest tickets to persons obtaining weight cards with the name "Paramount" incorrectly spelled. Twenty well-located grocers' windows carried "Animal Crackers" displays.

Dempsey Asks Men to Study Calendar

J. J. Dempsey, district manager, has written a letter to his managers, calling attention to valuable information to be found on the Publix Opinion Forecast calendar for the month of August. It says in part:

"In the upper left hand corner box is a Fourth Quarter Business Analysis forecast, which if followed out will give you a check-up on last year's business and will enable you to set plans for the new season.

"A. M. Botsford gives you food for thought in the following: The fundamental principles of advertising and publicity are as difficult to practice and as tediously learned for proper execution as are the principles of law or medicine. There are few other fields in modern life, except law or medicine, to equal advertising and publicity as a field to demonstrate the truth of the saying that 'a little knowledge is a dangerous thing.'

"An excellent organ check is given for your information and use, and the theatres now using organ solos should find this check very beneficial for proper organ presentations."

Editorial Comment On Second Run Picture

An 8-inch, 2-column editorial in the Pensacola, Fla., Journal, characterized "With Byrd" as an epic picture, portrayed in an adventuresome vein, referring to it as a cosmic wonder. The editorial evoked much comment inasmuch as the picture had just completed a return showing at the Isis.

'QUIET' BALLYHOO

It was all laughter and noise on the streets of New Orleans when a goose-stepping gent, attired in a German army uniform, paraded the congested avenues to exploit "All Quiet" at the Saenger.

FOR BEAUTY'S SAKE!

Here are some of the front page photographs and stories which the Seattle Post-Intelligencer gave to the business girls' popularity contest conducted by the Paramount theatre, in a tie-up with the newspaper and the Northern Pacific railroad. All voting in the contest was done at the theatre, which was felt materially at the box-office. See story at right.

Seattle Post-Intelligencer
THEY'RE OFF! BUSINESS GIRLS' POPULARITY RACE BEGINS
Chicago Calls Her!
BUSINESS GIRL CONTEST KEEN
Sweet Secrets
20 GIRLS HAVE DREAM OF FREE CHICAGO JAUNT
Please, Mister!
GIVE LITTLE GIRLS A BIG HAND! IS CRY
Thinks Of East
WINNER TO SEE WEST'S BEAUTY
MISS PETERSON JUMPS TO LEAD
FREE CHICAGO TRIP SPURS ON CONTEST GIRLS
The Song She Loves
MEET ME IN CHICAGO

SEATTLE TOURS CONTEST GETS RESULTS

A popular girl contest has had a definite reflection at the box-office of the Paramount theatre in Seattle, according to Bob Armstrong, director of publicity. The theatre was tied in with the Northern Pacific railroad and with the Seattle Post-Intelligencer. Note display at left.

The first prize was a vacation trip to Chicago with all expenses paid, and the second was a tour of Yellowstone Park, also with expenses paid. The contest was limited to business girls between the ages of 17 and 35, unmarried and regularly employed.

All voting was conducted at the theatre. Each patron was given a ballot, to be filled in and deposited in the theatre ballot box. Votes could not be mailed, nor deposited at any other place.

Some of the contestants had their own literature printed and circulated, and one candidate took the telephone directory and called as many persons as possible each day, requesting them to attend the Paramount theatre and vote for her. Many theatre parties also were organized by contestants.

The theatre paid for the printing of the ballots and ran screen trailers showing scenic shots along the routes the winners would travel. These shots were not ordinary advertisements, but were marvelous scenic shots on multi-colored film, views of the Grand Canyon, water falls and other points of interest.

Folders explaining the rules of the contest, paid for by the railroad, carried attraction copy for the theatre. The newspaper was liberal in the space devoted to pictures and stories of the contest.

Tie-Up Brings Theatre Free Tea and Plugger

Tie-up with Lipton's Tea on "So This is London," effected by A. B. Luntzel of the Granada, Chicago, featured serving of iced tea on the Granada mezzanine for the entire week, at no cost to the theatre.

Lipton ad on the back page paid for a four-page plugger which was widely distributed in the neighborhood.

UNIQUE PROGRAM FOR ORGAN FESTS

Organist Earl Estes had a double-barreled weapon to make his audience sing at the Harding, Chicago, recently. He started the organ singing number as usual and then switched to an accordion to play the final verses. A clever gag incorporated into his screen slides was an added incentive for his 'fans' to warble.

Funny caricatures were projected on the screen in the act of telephoning. By means of a bell hook-up and the P. A. system, a dialogue was held between Estes and the comic figures, who, when requesting certain numbers, were rewarded with an affirmative reply and the subsequent rendition of the number for the enjoyment of the audience.

'Pictorial News' Window Card Stunt Effective

Tie-up arranged by Dave Davidson, advertising manager of the Publix Greater Talkie Theatres in Detroit, and District Manager Harry Lustgarten, had the Copeland refrigerator distributor paying for 500 "Riviera Theatre 'Pictorial News'" window posters.

Poster carried three stills from "Man From Wyoming" and one photo of Sammy Dibert, M. C., Don Miller, organist, and girls from the Riviera ballet, posing around a Copeland refrigerator. Copeland was plugged on a strip at the bottom. Posters were placed in windows of restaurants, drug stores, etc. Neither printing nor distribution cost the theatre one cent.

SHOOTING GALLERY

Lobby shooting gallery furnished atmosphere at the Electric, Springfield, Mo., during showing of "Border Legion." Manager Theresa Nibler hung a target in an old shadow box, and allowed each patron one shot with an air rifle. Those scoring bullseyes were admitted as guests—about one in two hundred.

SCOUTS PARADE

Boy Scouts, headed by an orphan's band, paraded for Manager H. C. Winham of the Rapides, Alexandria, La., on "With Byrd." Orphans were admitted free, of course, but scouts paid regular admission.

IMPRINT OUTFITS WILL CUT COSTS

As an aid to small theatres everywhere in reducing printing costs, Paramount's Ad Sales Department is offering herald and window card imprint outfits at reasonable prices, to eliminate imprinting costs altogether.

Herald stamp, which is priced at $1.50 complete, has a knob handle for speed and ease of operation, theatre name and address set in permanent type, two metal grooves for dates, necessary type, and an ink pad. On the window card imprint outfit, priced at $5.00, the theatre name and address is in permanent type 1¼ inches high, and the outfit also includes type and date pad. The latter outfit is also suitable for imprinting roto sections, insert cards, stand-cards, etc. A Jumbo Stamp, for larger display of theatre name, is $7.00.

These imprinting outfits may be obtained from any Paramount exchange.

Unusual Advertising Idea Clicks in Detroit

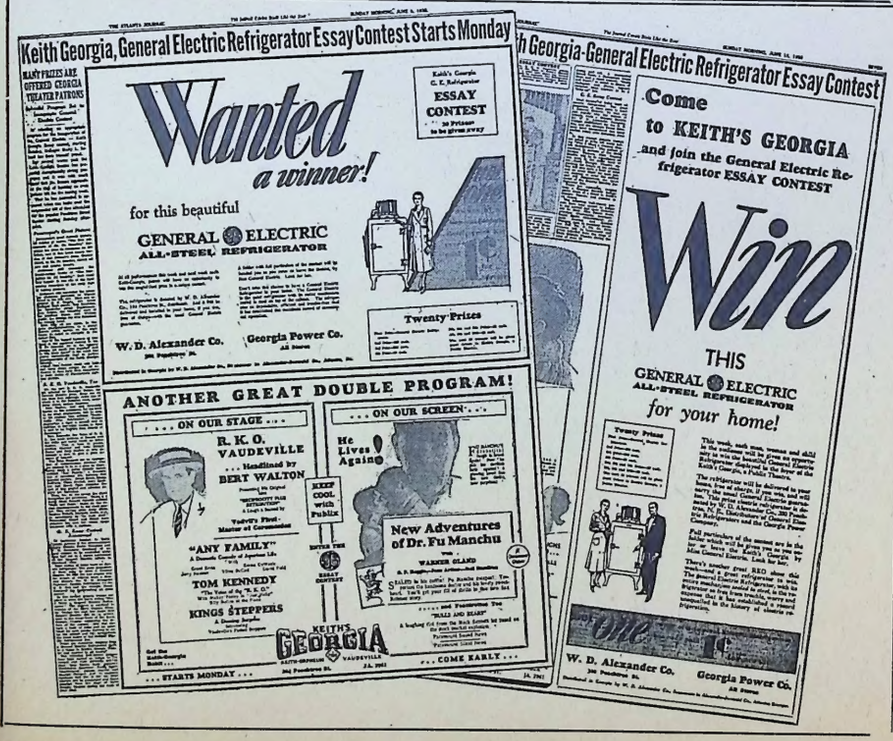
Weekly paper published in Birmingham, suburb of Detroit, carries an unusual page of advertising each week. Dave Davidson, advertising manager of Detroit's Publix Greater Talkie Theatres, and Mr. Holah, manager of the Birmingham Theatre, sold owners of the neighborhoods two most important buildings, one of which contains the theatre, on advertising for their tenants.

Amidst a general depression, the stunt has silenced kicks of tenants that rents are too high, and convinced them that their landlords have their interests at heart.

Tenants have united in offering bargains for Friday only, and the large weekly cooperative ads feature these. Theatre, in addition to its alloted space, gets a plug in the institutional heading, and is one of the inducements offered to shoppers to come to the business center of Birmingham on Friday.

CONTEST GETS THESE ADS!

Two co-op page ads netted by District Publicity Director N. Edward Beck in connection with a General Electric Refrigerator Essay Contest, tie-up between Keith's Georgia Theatre and the Georgia G. E. distributor. Prizes were a G. E. refrigerator and $50 in cash, with guest tickets for tenth to twentieth places—latter only cost to theatre. Women only were eligible, and entry blanks were procured from a girl stationed in the theatre by the distributor, necessitating purchasing a ticket to the theatre both to enter and to deposit essays. These were 100-word length, on "Why I Want a General Electric Refrigerator." Use your magnifying glass on the attraction copy in the news-style columns.



YOU HAVE THE MERCHANDISE *SELL IT!*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of August 22nd, 1930 — No. 50

Now that conditions are again favorable, we must lose no time, nor spare any effort, in regaining our usual winning pace. We have the attractions and the theatres, and the organizational policies that are the best in the industry.

—SAM DEMBOW, Jr., Executive Vice-President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. Botsford, *Dr. Advertising* — Benj. H. Serkowich, *Editor*

Contents Strictly Confidential

PARAMOUNT AND PROSPERITY

In the last issue of this publication, attention was called to the Paramount Publix National Prosperity Week to be celebrated in all theatres during the week of October 5. Now no campaign, irrespective of the amount of money, energy and noise put behind it, can possibly be effective unless the fundamental idea underneath it is not only sound and logical but is also easily recognizable as such by the public. From its vantage point at the cross roads of all the past and present activities of this company and of the entire industry, Publix Opinion believes that seldom has a campaign been offered to the public which presents a more convincingly logical appeal than the Paramount Publix Prosperity Week.

Paramount's leadership in the industry has been well sold to the public and is now generally recognized. At a time when several opposition companies were encountering stormy financial weather, official announcement was made that Paramount's profits this year were eminently satisfactory. In a list of ten recommended stocks sent out by prominent brokers of the New York Stock Exchange, Paramount Publix appeared alongside of such sterling companies as United States Steel, American Can Co., American Telephone and Telegraph Co.—the only motion picture company carried in the list. Trade journals editorially paid tribute to Paramount, stating that the motion picture industry was safe as long as Paramount showed such consistent profits year in and year out. Certainly, as far as the industry itself is concerned, Paramount stands for Prosperity.

As far as the general public is concerned, no industry is more conducive to the generation of a feeling of optimism, confidence and progress than the amusement industry. Aside from the fact that it is the fourth leading industry of the nation, the peculiar nature of its mission to entertain, to spread good cheer, confidence and happiness, to set a sturdy and ever accelerating pace toward progress particularly identifies it with every aspect of prosperity. What, therefore, is more convincingly logical than the leading and most prosperous company of an industry whose chief mission is to spread the impulse toward prosperity celebrating Prosperity Week at a time when the balance is just about to tip toward those favorable times?

The selling points, based on actual facts, are simple and easily understood by all. Paramount has 1500 theatres spotted throughout the key centers of the entire country. It has a wealth of product, just prepared for the new season, which is unrivalled in motion picture history for sheer entertainment value. With the simultaneous release of this sure business-getting product in more than a thousand spots throughout the country, backed by a concentrated and enthusiastic selling effort in each individual theatre, box office receipts will appreciably increase in every town. When theatre business increases, the inevitable happens. In each town, more people are drawn downtown, more window shoppers are created, more buying takes place and better business results generally in the town. Fed by the individual streams of increased business activity in each of these 1000 towns, a gigantic wave of prosperity cannot help but start and roll over the entire length and breadth of the land.

SILENCE IS GOLDEN

When in doubt—keep your mouth shut. If you can't say something good about a fellow worker, it is best to say nothing at all. An occasional word of praise is a splendid thing, but malicious gossip is doubly poisonous. It hurts the person who is criticized and it inevitably reacts against the gossiper himself.

Workers—not talkers, are appreciated in an organization like Publix. Certainly there is no place for self appointed censors of the other fellow's affairs. Keep clean yourself—shoot straight—stand on your own feet—let your actions speak louder than your words, and when you have words, let them be praise rather than secret adverse criticism.

ASSIGNMENTS

E. S. C. Coppock has been named temporary manager of the Eastman, Rochester, N. Y., succeeding Robert Slote, whose untimely death occurred August 2nd.

E. B. Hands, Jr., has replaced A. S. Watlington, Jr., resigned, as manager of the Saenger Theatre, Texarkana, Texas.

Ralph Ayers, formerly assistant manager at the Denver Theatre, Denver, has been promoted to the managership of the Newman, Kansas City, Mo., succeeding George S. Baker, resigned.

Phil Fourmet has been transferred from the Colorado Theatre, Pueblo, to the Paramount, Youngstown, Ohio, as manager, succeeding Frank Shipley, resigned. Announcement of Fourmet's successor at the Colorado is forthcoming from Mr. Chatkin.

Matt M. Press has assumed management of the Saenger and Strand, Hattiesburg, Miss., replacing A. H. McAdam, resigned. Press is replaced at the Saenger, Hope, Ark., his previous assignment, by Frank Harting.

Lawrence Starsmore is the new manager of the Sterling, Greeley, Colorado, succeeding Harry B. Ashton, resigned.

Henry Taylor, student manager at the Metropolitan, Boston, has been promoted to the managership of that theatre, succeeding Lawrence I. Bearg, who has been transferred to another division.

O. G. Finley is manager of the Victory, Tampa, which he opened August 3rd. He was formerly at the Franklin, which is now managed by J. T. Newman, from the Strand, Tampa, closed on August 2nd.

Paul Shay has relieved A. M. Roy as manager of the Paramount, Syracuse, N. Y. Roy's next assignment is forthcoming.

Russell Lamb, from the last managers' school, has been appointed Citv Manager in Danville, Ill., succeeding Henry W. Ellis, resigned.

NEW YORK PROGRAM PLOTS !

Week Beginning Aug. 22nd

New York Paramount

"Anybody's Woman"—Second Week

Brooklyn Paramount

1. Overture—Oscar Baum .... (5)
2. Paramount News & Sound Trailer on "Let's Go Native" (10)
3. Organ Concert—Earl & Elsie (5)
4. Publix Unit — Paul Ash (35)
5. "Queen High"..... Paramount .....(88)
6. Trailers ..... (2)

145 minutes

Rivoli

1. Paramount News .....(10)
2. "Story Book Parade"—Paramount .....(11)
3. "The Hot Air Merchant"—Paramount .....(18)
4. "The Cactus Kid"—Columbia (7)
5. "The Eyes of the World"—United Artists—Second Week (78)
6. Trailers ..... (2)

126 minutes

Rialto

"Raffles"—Fifth Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Running Time
	Let's Go Native — 9 reels (AT)		Paramount	6779	75 min.
	Sweet Kitty Bellairs—9 reels (AT) (Technicolor)		Warner	5644	63 min.
	On Your Back — 8 reels (AT)		Fox	6344	71 min.
	Outside the Law —9 reels (AT)		Universal	7500	83 min.
	Top Speed—8 reels (AT)		1st National	6970	78 min.
	Ladies Must Play — 7 reels (AT)		Columbia	5665	63 min.
	She's My Weakness—8 reels (AT)		RKO	6425	71 min.
	Reno—8 reels (AT)		Sono-Art	6472	72 min.
	The Lonesome Trail—6 reels (AT)		Syndicate Pic.	5228	61 min.

(AT)—All talking.

LENGTH OF TALKING SHORTS

PARAMOUNT

	News No. 4	865	10 min.
	News No. 5	850	10 min.
	Drifting Along (Bruce Scenic)	715	8 min.

WARNER BROS.

4149	Gate of Happiness	600	7 min.

M-G-M

	The Pirate (Technicolor)	1580	18 min.

PATHE

	Mind Your Business	1725	19 min.
	Swell People	1900	21 min.
	Episode No. 1—Rockne Football	953	11 min.
	Episode No. 2—Rockne Football	875	10 min.

EDUCATIONAL

	Vacation Loves (Sennett Comedy)	1875	21 min.

UNIVERSAL

	The Indians Are Coming (Chapter 1.)	1809	20 min.

MISCELLANEOUS

	Keeping 'Em Guessing (Issue A)	1100	12 min.
	Keeping 'Em Guessing (Issue B)	1150	13 min.

Length of Synchronous Shorts

PATHE

	Snowtime (Aesop Fable)	700	8 min.

FRONT PAGE BREAK

Two column front page story appeared in the Daily Tar Heel, Chapel, N. C., day following midnight newspaper preview of "Young Man of Manhattan." E. C. Smith, manager of the Carolina Theatre, arranged for showing and subsequent story.

NEW SEASON PLUG

Publicizing his new season inaugural show, Publicity Director William Exton of the Toledo Paramount hung 100 11x17 cardboard panels under his marquee, and had all ushers wearing ribbons with copy "July 4th to 10th, Gala Inaugural Show." Trailers and ads furthered the idea.

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